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IN THIS ISSUE

National Federation of Music Clubs in New York Convention ..... 3, 5 to 7
The International Godowsky Society and Its History 4
Paris Season Includes New Ballet, Orchestral Works 8
Dance Novelties in Manhattan Series of Rothschild Foundation 10, 11
Boston Symphony Concludes Season, Opens Countrywide Tour 11
N. Y. Concerts Include Premieres, Bows of Artists and Groups .... 12 to 15
Radio, TV Events of Fortnight 21
Chicago Symphony Gives New Work; Recitals in Midwestern City 22, 23
Los Angeles Hears New Ruger Opera; Other Pacific Coast News 24, 25
Cincinnati Student Composers Meet .. 28, 29
Bernice Frost . 30; Music for Teachers . 30
Up and Down the Guild Keyboard 31
School Events .... 33; Publications 34

Stanley Adams Heads ASCAP

Stanley Adams, 45, composer of songs, was elected president of the American Society of Composers, Authors and Publishers by the board of directors on April 23. Mr. Adams, the youngest member of the ASCAP board, succeeds Otto A. Harbach, president since May, 1950. Other officers elected are: vice-presidents, Louis Bernstein, Fred E. Ahlert; secretary, John Tasker Howard; treasurer, Saul H. Bourne; assistant secretary, George W. Meyer; assistant treasurer, Frank H. Connor.

ON THE COVER

Barre Hill is a faculty member of the American Conservatory of Music in Chicago, where he also directs the Chamber Opera Workshop. For seven years he has been chairman of the voice and opera departments for the University of Michigan, at the National Music Camp, Interlochen, Mich., and is director of the Opera Workshop for the Illinois Federation of Music Clubs. His teaching activities follow a career in opera, concert and radio. He was a leading baritone with the Chicago Civic, Cincinnati, Philadelphia, and Montreal Opera companies, and has appeared as soloist with the Chicago, Philadelphia, Cleveland, Minneapolis, Detroit, Rochester, Dallas and other symphony orchestras. In light opera, Barre Hill was heard with the St. Louis Municipal Opera and at Central City, Colorado, in the singing leads of the Ziegfeld Follies for two years, and in other New York musicals. He has been featured on radio network of NBC and CBS in the United States and over London BBC and Paris Radiodifusion.

Concert tours took him from coast to coast in this country and to England, Wales, and France. He lists his principal teachers as Mary Garden, Herman Devries, Frank La Forge, Nadia Boulanger, Isaac Van Grove, Richard Barthélemy and Mrs. Robert Blackburn. Mr. Hill served with the U. S. Army in World War II and is a major in the active reserve of the U. S. Army Air Forces. He has received honors from both the American and French armies. His principal hobby is raising Bedlington terriers and cocker spaniels, shown in competition throughout the country.

NFMC CONVENTION REPORTS GROWTH IN AMERICA'S MUSICAL RESOURCES

By Mary Craig

MARKING its 55th anniversary, the National Federation of Music Clubs held its 27th Biennial Convention, in New York City from April 8 to 18, including a week-long array of musical events and panel meetings. Lowering skies and stormy winds did not daunt the spirit of the clubwomen, more than 1,000 delegates (representing a countrywide membership of between 500,000 and 600,000) and the many notable visitors. The series of musical programs, forums, addresses and other festivities held an atmosphere of blitheness, of enthusiastic cooperation, and revealed a strong seriousness in the consideration of the American scene, our artists, composers, and various musical problems.

The scope of planning and achievement by this influential organization—called the largest of its category in the world—was a revelation to the many guests. The ethics and ideals of the American way of life were vividly portrayed, with emphasis placed on the family, the home, the church, schools and other group-education enterprises. Especially stressed were the threefold aspects of youth training, general music survey (with problems of promotion), and support of our native creative and professional talents, through awards, citations, and actual performance.

Opening Session

Following two preliminary days of registration and a closed board meeting, also a concert of American Music at Town Hall at 5:30 on April 9 (reviewed in the New York Concerts department in this issue), the Biennial convention got under way at 9 a.m. on April 10 in the Hendrik Hudson Room of the Hotel Roosevelt, with Mrs. Ada Holding Miller, president, in the chair. The first note sounded was the hymn, God of Our Fathers, with Gena Branscombe as director and Ruth Harsha at the piano. The invocation, composed by Mary Howe, was sung by Harold Ronk, baritone, with Theodore Schaefer accompanist. Greetings were offered by officers including Mrs. A. Stuart Carpenter, president of the New York State Federation of Music Clubs and official hostess for the Convention. Mrs. Miller reported on the projects and progress of the National Federation, stressing the increasing number of music scholarships, the opportunities opened to winners of the Young Artists Awards. She reiterated the need for more participatory music. The busy session closed with two addresses; Dr. Grant Fletcher, chairman of Symphony Orchestras, speaking on American Avenues for Chamber Music and Symphonic Music; Dr. Marion Rous, National Chairman of Audience Education, giving a forecast of the New York Philharmonic Symphony program which was to be attended by the members on April 12.

The following Early American Music Luncheon had the Pennsylvania Federation of Music Clubs as official host, and Mrs. Robert M. Fisher, its president, as master of ceremonies. This delightful occasion was highlighted by the masses of brilliant flower decorations, with deep red predominating, and the fine program of 17th and 18th Century Music under the direction of John Tasker Howard. After the Collect, from the NFMC Ritual, sung by the Sextet of the Philadelphia Matinee Musical, the formal program listed numbers from the Bay Psalm Book (1640), Anthems by James Lyon and William Billings. The Margaret Dodd Singers, led by Miss Dodd, their founder and director, sang with musicality and pleasing vocal blending. Wearing a Colonial gown and powdered wig, Frances Lehnerts, soprano, offered charming Hopkinson (1759) songs and a group of folk-tunes. Ralph Kirkpatrick at the harpsichord closed the musical portion with Reinagle's fluent Sonata in E major, said to have been programmed for George Washington.

Following this a panel on American Music Avenues, with Isadore Freed as chairman and moderator, brought comments by Norman Dello Joio, A. Walter Kramer, Dr. Douglas Moore and Henry Cowell on facets of composer, publishing, university and music clubs cooperation. Regional conferences and National District meetings filled the afternoon.

Formal Launching

At 8:30 that evening, in the Grand Ballroom of the Waldorf-Astoria came the Formal Opening. Dr. Merle Montgomery, chairman of the program, was in charge of the schedule which began with a Procession of States, with Claire Coci at the organ, and continued with an address of welcome by the Mayor, Vincent Impelliteri, and Mrs. A. Stuart Carpenter, with responses by Mrs. Miller and Mrs. C. Arthur Bullock. Handsome Martha Lipton, mezzo-soprano of the Metropolitan Opera, NFMC 1939 Young Artist Winner, was guest artist, offering Lieder, French and English songs and Mon Coeur s'ouvre from Samson et Dalila. Miss Lipton, accompanied by James Quillian, included Respighi's Nebbie, one of her audition numbers. She also was heard in Schubert's Omnipotence with Collegiate Choral directed by Margaret Hillis, which gave excerpts from Haydn's Creation and four Motets of Poulenc.

Youth Day Events

Saturday was Youth Day. The Juniors of the New York Federation, who have received special rating for three consecutive seasons, were special hosts with Edward French, State Junior Counsellor, and Mrs. Ruth Burgess, State Festival Chairman. The heavy schedule of events commencing with the Junior Ritual Collect, sung by the Ruth Harsha Carolers, demonstrated the results of youth training for performance and in composition. Winners of NFMC awards were presented, some of the prizes being the Liberty District Auditors, the Marie Morrisey Keith Scholarship, the 1953 Peabody String Scholarship. After the hearing of a prizewinning String Quartet by Robert Linn, played by the Westchester String Quartet, announcement was made of the receipt of a new $500 scholarship award from John W. Haus-

(Continued on page 5)

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Seventy-fourth Year
May 1, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

The International Godowsky Society

By Dr. Clarence Adler

AS this year marks the fifteenth anniversary of the passing of Leopold Godowsky in New York, on Nov. 21, 1938, it is timely and fitting to recall some facts about this founder of a pianistic school of composition and performance. And particularly how there came to be organized a remarkable group known as the International Godowsky Society, composed of admirers, former associates and pupils of that piano master.

Godowsky made the serious mistake of being born too soon. It will take at least another 25 years of progress and development in the art of pianism before he will be sufficiently appreciated. At least, that is the belief of a number of his disciples.

In the history of music, few composers have inspired such complete devotion at the hands of one individual as Godowsky did in the case of the late Paul Howard, of Australia. Their names are linked together by an unbreakable chain. Wagner had his Liszt, to be sure, but doubts and pettiness sometimes put a sour coating on their friendship. This was not so in the case of Godowsky and Howard.

I never had the privilege of meeting Paul Howard, and alas never shall have, for he departed this life on March 8 last. Nevertheless, we corresponded for a quarter of a century, and I feel that we knew one another very well.

He was born in London on April 8, 1875; when he was 13 the family settled in Australia. He lived in Adelaide, was an amateur pianist—but "amateur" only in the sense that he never took money for his services. This was not necessary, because he had enough wealth of his own; he was the head of a large and important correspondence school in this country. Howard must have been an excellent musician and a splendid pianist, to judge from the many programs he gave publicly—some 65 in all, in which a number rarely was repeated, a feat for any pianist.

He was a direct descendant of John Field, the great Irish composer, who created the musical nocturne, and from whom Chopin gleaned so much inspiration. Like Field, Howard was a musical explorer—a trait rare among many professional musicians today. His business activities kept him at his desk from nine in the morning until five in the afternoon. On his estate he had a subterranean studio where he often practised and played until the early morning hours.

Some years ago when Artur Rubinstein was touring Australia, he was entertained at Howard's home. After a collation of choice food, the host sat down at the piano and played thirty compositions of Godowsky's from memory. Among these were such important works as the Sonata, the Java Suite, Paraphrases of Chopin Etudes, Walzer Masken, the Triakontameron, his Contrapuntal Metamorphosis of Strauss Waltzes, and many others, all to the amazement of his guest.

About a year later, Rubinstein while dining with Godowsky told him about Howard and his almost fanatical love of his music. Delighted, Godowsky wrote to his admirer, and thus began a lively and stimulating correspondence on all sorts of subjects—art, literature, philosophy, religion, as well as the particular topic of his music. I possess a number of these letters, which I cherish greatly, as Godowsky, who was my teacher, told me of the remarkable man in the Antipodes. I also wrote to him, and we became warm epistolary friends.

AS time went on, Howard became more and more devoted to the Godowsky cause, and kept studying his music until he knew from memory about 300 of his compositions. He taught his children to play the piano, and together with them toured Australia, playing all of the master's Miniatures for four hands.

He decided that the world should share his beliefs, and he founded what is now known as the International Godowsky Society. The story of its origin has a good deal of the romantic about it. Nothing could be simpler than to achieve membership, as there are no fees or business transactions of any sort. All Howard asked was that the members should pledge themselves to play some of Godowsky's music and encourage others to do so, either on the concert platform or in the home. If one was a teacher, one was expected to use some of the works for his pupils.

The astonishing result was that one man who had never met his idol was the means of leading pianists the world over to study and, if able, to perform the colossally difficult works of a keyboard giant. The membership of this Society is very large, covering many countries where there is an interest in things cultural. It includes some of the most noted names in music, not alone of the piano but other fields.

The means Howard used to promote interest in Godowsky and his works included the issuance of booklets and various documents relating to his music, three or four times a year, to the many hundred members of the Society. He paid all the expenses from his own purse. Often it was suggested that he assess some small dues from each member to cover this cost but he would not hear of it. Over a period of years he spent many thousands of pounds on his project.

The material contains writings which one could not receive from any other source, Godowsky's artistic aims, his philosophy of life, his ideals are among the matters discussed. One finds there the tributes paid to Godowsky by other great figures in music. As far back as 1934, the late Serge Rachmaninoff wrote that "Godowsky is the only musician of his age who has given a lasting, a real contribution to the development of piano music." And Josef Hofmann once remarked, "Godowsky is the master of us all."

THE literary installments which Howard sent to members of the Godowsky Society are called After-Midnight Thoughts. The reason for the title is obvious: he did all of his writing, practising and thinking about the composer after the witching hour.

In one of the installments written during 1951, he included facsimiles of some of his master's letters to him. He also reproduced excerpts from the same source which were sent him by other members. Here, for example, are some passages written by Godowsky just 16 days before his passing—under date of Nov. 5, 1938—to Leonard Liebling, the late editor of Musical Courier, who was a Godowsky pupil in Berlin some years previously and a life-long friend of the composer-pianist:

"Our friend Howard persists in making me feel more and more conscious of the unworthiness of his victim of adulation. Not because I am so modest, but owing to my theory that no human being *can* be great. We can only be *less* insignificant.

"I am in constant gloom, and my despair is growing daily, due to the unprecedented, barbaric happenings all over our little, wobbly planet, happenings which make the Dark Ages seem like expressions of transcendental liberalism.

"And what is the future of our beloved music? Is the source of musical inspiration completely exhausted? Is all culture going to be with a 'K?' Where is Fate driving us? Is this the Dusk of the Earth? Is the annihilation of all human achievements ahead of us? . . . When we allow our thoughts to deepen, life becomes unbearable. . . ."

On Feb. 3, 1938, Godowsky remarked to Howard: "My desire was to write you long ago and frequently, but my state of health and my very dark and gloomy disposition kept me from doing so. I lack vitality, initiative. . . . I feel that I do not fit in this contemporary world. And I would willingly leave it. . . .

"You have been such an enthusiastic devotee and promoter of my works that the dedication [Godowsky had inscribed a work of his to Howard] is but a small expression of my gratitude to you. . . . I had and still have plans and ideas for new compositions, and would like much to conclude some series I have got to complete (Renaissance, Miniatures and some other serial works), but I feel so discouraged and apathetic!"

In a letter dated Dec. 10, 1933, to Howard, Godowsky had explained: "My compositions have such a personal idiom, involved inner voices, complicated contrapuntal and polyrhythmic devices, sonorities of a new kind, that the *hoi polloi* of pianists keep away from them. They are too indolent mentally and physically to make the supreme effort. It was not my intention to be involved. The technical side of music, though it interests me, is not the one to attract me at the expense of the emotional. I am convinced that emotion is the prime requisite of art, it must be tempered by knowledge and intelligence. I have never written a note that I did not feel. My music is myself divulged through sound. . . ."

Thus wrote Godowsky, who certainly combined many of the traits of the prophet, the idealist and even of the fanatic. In any case, this year, marking his fifteenth death anniversary should bring again to musical programs many of the works of a unique personality. It is my firm belief that the relationship of Godowsky and Paul Howard was one of the choice ones of musical history, and one hopes that these two souls have found lasting peace and happiness in the realms where the eternal music is to be heard.

New York Host to 27th Biennial of National Federation Of Music Clubs

(*Continued from page 3*)

serman, composer, of Cincinnati. Two winners of the large Edgar Stillman Kelley Scholarship were heard, the talented pianist Joyce Snyder (1950) and brilliant young Michael Rabin, 1949 violinist winner. Dr. Lena Milam was the morning chairman.

Mrs. Floride S. Cox convened the afternoon session. During the latter period, the fine Columbus Boychoir gave a diversified program, directed by Herbert Huffman.

There was much double dating as officials commuted between the Roosevelt and the Metropolitan Opera House, where Mrs. Miller and other officials of NFMC spoke during the broadcast intermissions of the Lohengrin matinee performance.

In the evening the Metropolitan took on the semblance of an opening night gala. The entire house was sold out as a benefit for the Federation Young Artist projects. The resplendent Carmen presentation struck a warm response from the audience. Chairman of Patrons was Mrs. Walter Fischer, Fritz Reiner conducted, with the singers Stevens, Vinay, London, Conner, Hawkins, Harvuot, Lenchner (a NFMC winner), Roggero, Cehanovsky, and De Paolis in a cast largely of Americans.

Sunday Breakfast

In honor of the National Council, a delightful early morning breakfast and a program of sacred music were held on Sunday, April 12, in the spacious Hendrik Hudson Room of the Roosevelt Hotel, with Mrs. Ada Holding Miller, national president, presiding. The occasion was opened with prayer by the Rev. Harold L. Ogden of the First Presbyterian Church, New York City. Guests, district and state presidents, members of the National Council and Dr. Abraham W. Binder, national chairman of International Faith Activities, were then presented to the assembly.

The breakfast was followed by a splendid program of ecclesiastical music, representative of the three faiths. A. W. Binder, conducted the finely trained Stephen Wise Free Synagogue Choir in works by Bloch and Binder, with Lee Cass, baritone, Sandra Warfield, contralto and Gladys Spector, soprano, as soloists. Music of the Protestant Church was presented by the augmented Chapel Choir of the School of Sacred Music, Union Theological Seminary, New York, Hugh Porter conducting. Music by Holst, Vaughan Williams, Davis and Chapman was rendered with commendable breadth and dignity of style. The efficient St. John's University Glee Club of Brooklyn, N. Y., under the capable leadership of Rev. Robert J. Rivard, C.M., concluded the musical program, with the singing of music of the Catholic Church—works by Arcadelt, Victoria, Franck and Handel.

On Sunday morning at 11, some members attended the broadcast, Youth Brings You Music, one of the programs of a cooperative radio series of the NFMC and NBC at the studios of the latter. Following a greeting by Mrs. Miller, two young artists chosen from the N. Y. Federation were heard—Margaret Brodersen, contralto, in works of Barber and Saint-Saens, and Herbert Rogers, pianist, in a Prelude by Mark Schubart, especially written for the occasion, and two numbers by Chopin.

CONGRATULATING THE WINNERS in the Young Artists Auditions . . . L. to r., Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, who was re-elected to that office for another biennial term; Richard Brannan Cass, pianist, of Greenville, S. C., who took the piano award; Naomi Sanders Farr, lyric soprano, of Salt Lake City, who captured the voice award; and Mrs. R. E. Wendland, chairman of Young Artists Auditions.

In the afternoon the regular Sunday concert of the Philharmonic-Symphony under Mitropoulos, with William Kapell as soloist, was attended by the Federation members (reviewed in the concert department of this issue).

Hymn Festival

A mighty wave of song surged through beautiful St. Bartholomew's Church on Sunday afternoon at 5 during the Festival held under the auspices of The Hymn Society of America and the NFMC, enlisting 35 choirs from New York and New Jersey. The service was opened with a prelude played by the Bell Choir of the Brick Presbyterian Church of New York, followed by a brief organ recital by Dr. Charlotte Garden, of Plainfield, N. J. An impressive processional (bearing flags of the member-nations of the United Nations), Scripture sentences, versicles, prayers, and a hymn response, continued the service. The address was delivered by the Rev. Anson Phelps Stokes, Jr., rector of St. Bartholomew's; the benediction was offered by the Rev. William Pierson Merrill, minister emeritus of Brick Presbyterian Church; and the organ postlude was played by Peter M. Fyfe of St. Michael's Episcopal Church, New York. Harold Friedell, organist and choir director at St. Bartholomew's Church, was Master of Choirs for the occasion. Plans for the festival were made by the Hymn Festival Committee of the Hymn Society of America, Dr Reginald L. McAll, chairman.

At 7:30 that evening a service was held in Marble Collegiate Church commemorating the 300th anniversary of the founding of New York by the Dutch. This oldest existing Evangelical Church in America was the background for a service including a sermon by the Rev. Dr. Norman Vincent Peale and music performed by the choir and its director and organist, Charles Raymond Cronham.

Monday's Programs

Monday, April 13, brought accentuated pulse to the convention schedule, starting with the 7:30 a.m. election of National Board of Directors. Concurrently, the Auditions Workshop was held at 8:45, with Mrs. Charles A. Pardee, Student Auditions chairman, and Mrs. R. E. Wendland, chairman for Young Artists Auditions. The Extension and Club Rating Workshop also took place at 8:25, with Mrs. S. Merritt Farnum and Mrs. George Barco, National Chairman, leading the discussion.

The open convention meeting began with Frances Williams' Invocation, Give Thanks, sung by soprano Janet Bosler. This session was devoted in part to reports of committees and Southwestern District presidents. With Mrs. Warren Knox as moderator, the Publicity Forum heard Quaintance Eaton, formerly associate editor of Musical America, Jay S. Harrison, music editor of the New York City Herald Tribune, and Helen Havener, publicity director of the NFMC. The International Music Relations forum was addressed by Mrs. John B. Davison, chairman of the International Music Relations department for NMFC; Dr. Harold Spivacke, Music Division, Library of Congress; Dr. Marion Rous, representative of the 1952 Edinburgh Festival; and Mrs. Edwin A. Sullivan, NFMC Observer to the U. N.

Celebrities' Luncheon

The entertaining Celebrities' Luncheon brought a horde of familiar faces of footlight, concert and press fame into the Roosevelt Ballroom. Tables and dais were banked with gorgeous floral displays, holding appropriately the high tones of gold and bright yellow, to welcome the stars of song and text. Margaret Harshaw, soprano of the Metropolitan Opera, and NFMC 1935 young artist winner, was the featured soloist, offering, with Gibner King at the piano, a group of songs and the Tannhäuser excerpt, Dich, theure Halle. Thereafter the guests, with the connivance of Sigmund Spaeth and Otto Harbach, ASCAP president and the "emcee," stole the show. Fritzi Scheff obliged with Kiss Me Again; Deems Taylor played his Mayday Carol; Frank LaForge swung through the Yellow Sands; Frederick Jagel voiced Oley Speaks' Sylvia, and Charles Kullman tied for tenor honors with Because. Time limited others to bows from the floor. On the lengthy list of invitees were Gladys Swarthout, George London, Rose Bampton, Genevieve Rowe, Mary Bothwell, Olin Downes, Genia Nemenoff, Pierre Luboshutz, Thomas Scherman, Lazare Saminsky, Morton Gould, Aaron Copland, Maria Kurenko, Carleton Sprague Smith and numerous others who arrived during the luncheon.

The 3:30 Symposium on Radio, Television and Motion Pictures, conducted by Sigmund Spaeth, had as commentators

(*Continued on following page*)

55th Anniversary Meeting of Nation's Music Clubs in New York

(Continued from preceding page)

Mrs. Ronald A. Dougan, Abram Chasins of WQXR, John Grogan of WNTB, Oliver Daniel of CBS, Herman Neuman of WNYC, and Arthur DeBra, Motion Picture Association of America.

Music Fraternities Luncheon

All day Tuesday the Semi-Finals of the Young Artist Auditions were in progress, pianists and violinists being heard at Steinway Hall; vocalists in Carl Fischer Hall. Mrs. R. E. Wendland was national chairman; and Mrs. Vera Bull Hull, local chairman. Parliamentary and business discussions occupied the morning.

At noon, three music fraternities held their convention luncheons—Sigma Alpha Iota and Mu Phi Epsilon at the Roosevelt, Delta Omicron at the Beekman Towers. Programs were presented by members, Sigma Alpha Iota stressing composition; Mu Phi hearing Philomena Mendez, soprano; Delta Omicron being entertained by the Adelphi College Chapter ensemble at luncheon and by the Hunter Collge group at tea in Roosevelt House. The national presidents of these organizations, Kathleen Davison, Sigma Alpha Iota, Ruth Ray Clutcher, Mu Phi, and Dorothy Bullock, Delta Omicron, were honored guests.

On Wednesday, April 15, the invocation, My Prayer, warmly intoned by Ruth Kobart, with composer Ruth Bradley at the piano, ushered in another busy day. Among the events were the forums, Musical Journey through the Central Region, presidents reporting; and Musical Avenues in the Home and Community, Dr. Carleton Sprague Smith summarizing the discourses; and Musical Avenues in Industry and Recreation. At a panel styled Musical Avenues for Education in Schools and Colleges, Dr. Hazel Nohavec Morgan, moderator, brought into conventicle noted educators—Dr. Vincent Jones, New York University; Dr. Howard Murphy, Teachers College, Columbia University; Dr. Janet Schenck, founder and director of the Manhattan School of Music; Mark Schubart, Dean of the Juilliard School of Music, in a comprehensive survey of the teacher, curriculum content, the gifted child, and the professional musician.

Honors Luncheon

The New Jersey Federation, as official host for Wednesday's Honors Luncheon, filled the hall with spring flowers in delicate hues; corsages of violets, roses and orchids being presented to the guests while gay favors and place cards brightened the tables. Citations were given to the Opera Workshop of the University of Indiana, represented on this occasion by Dr. Wilfred Bain, and to N.B.C., Chicago, for the program Youth Brings You Music. A certificate of appreciation was presented to Charles M. Tremaine, founder of National Music Week. President Miller gave citations to Otto Harbach, President of ASCAP; to James Fassett, commentator on the Philharmonic-Symphony programs over CBS; to Ted Cott, of WNBC, for that station's program, Music through the Night; and to Archdale Jones, of WBAL, Baltimore, for similar midnight-to-dawn programs.

Four Federation members were chosen as "Women of the Year" by Mrs. Miller —Mary Howe, composer; Mrs. Robert W. Roberts, St. Petersburg, Fla., who aided in paying off indebtedness on the organization's Little Red House at Tanglewood, Mass.; Mrs. Leonidas R. Dingus, who made the largest individual contribution of any Federation member to the MacDowell Birthday Fund; and Mrs. Albert H. Newton, Pawtucket, R. I., for support of the International Music Relations program. A thrilling moment came with the gifts of substantial cheques to Mrs. Miller by Sigma Alpha Iota, for Young Artist Awards, and Mu Phi Epsilon, for Music in Hospitals.

GROUP AT CONCERT OF AMERICAN WORKS presented by the National Association for American Composers and Conductors in Town Hall, April 9, in honor of the National Federation of Music Clubs Biennial. L. to r., Mrs. Henry Hadley, widow of the founder of NAACC; Paul Creston, whose Symphony No. 2 was performed by Thomas Scherman and the Little Orchestra Society; Robert Russell Bennett, president of the NAACC; Carroll Glenn, soloist in Harold Morris' Violin Concerto; Mrs. Ada Holding Miller, president of the NFMC, and Menahem Pressler, soloist in Frederick Jacobi's Serenade for Piano and Orchestra. **(Review on page 13.)**

Mrs Doris Allbee Humphrey, New Jersey Federation president, was Master of Ceremonies, with Mrs. Ronald A. Dougan, vice-president, in charge of awards. The invocation, Eternal Life, by Olive Dungan, was sung by Nadine Kirton, a rich-voiced soprano, with accompanist Charles Ruetche. Claudette Sorel, pianist, 1951 Young Artist winner, played pieces by Scriabin, Chasins and the Chopin B flat minor Sonata. Frank Luther sang a group of 19th Century folksongs; Joan Brainard, soprano, 1947 Young Artist Winner, was featured in two rare arias from early American operas—Fry's Leonora and Bristow's Rip Van Winkle. John Kirkpatrick, pianist, continued the American music program with numbers by Gottschalk and MacDowell.

Young Artist Auditions Winners

In the late afternoon, a clinic on Music in Hospitals for the Volunteer Musician occupied a notable place on the forum roster. The Past Presidents Tea at Town Hall Club, under the direction of Ruth Bradley, presented Paul Bain, guitarist and baritone, in folksongs of 20 countries.

In Town Hall the Young Artist Award finals were held. This award includes cash prizes of $1,000 plus engagements and other distinctions. Eminent conductors, managers, instrumentalists formed the jury.

Two pianists, three vocalists, one violinist had won through to the finals. At midnight the two successful contestants were chosen; Richard Brannan Cass, 22-year-old pianist of Greenville, S. C., and Naomi Sanders Farr, lyric soprano of Salt Lake City, were the fortunate artists. Each possesses audience appeal and superlative musicianship. Mrs. Farr had as accompanist her husband, who was a brilliant co-artist in the auditions. No award was made in the violin division, and no string quartets entered. Marks Levine, for NCAC, signed Naomi Farr, and Ward French, for Columbia Artists Management, offered a contract to Richard Cass. Mrs. Farr will appear as soloist with the NBC Symphony and have a "Met" audition.

On Thursday convention high points were the NFMC department conferences, the Church Music Reports at the morning session, the Musical Journey Through the Western Districts; a Survey of Program Building, and a study of Standards of Choral Performance. In the last, Gena Branscombe was moderator; speakers included Alfred Greenfield, conductor of the New York Oratorio Society; Henry S. Drinker, Robert Nichols of Brooklyn College. For the invocation, Philomena Mendez, soprano, sang Rhea Silberta's Yohrzeit with the composer at the piano.

New England hosted the Special Membership luncheon; again the beautifully decorated tables and the eye-catching favors from Way down East brought a spirit of celebration into the serious work of the day. Mrs. Willis Lyman handled her toastmaster assignment graciously. New Life Members were announced from all sections of the floor. After the Prayer for Song, sung by Donald Johnston, baritone and American Theatre Wing Award winner, with composer Gena Branscombe as accompanist; the lengthy presentation of Honors and Awards was directed by Mrs. Gaillard B. Fuller.

The splendid program was sung by Nan Merriman, mezzo-soprano, and 1943 Young Artist Winner. Lovely in voice and appearance, she offered songs of Debussy and Bachelet, three striking Falla numbers and several songs in English.

Attracts Array of Notables to Panel Sessions, Opera and Concerts

Activities of Thursday included a tour of the United Nations with "nationality" dinner and escort; a pre-view of the Young Caruso film at the Museum of Modern Art, and open invitations to the Robert Shaw Chorus and Orchestra's Honor dinner at Town Hall Club.

Friday Activities

Friday's open meeting was prefaced by Benediction by Marion Bauer, sung by Clifford Snyder, baritone, with Henry Fuchs at the piano. Routine business and reports on departmental activities and publications were followed by the survey of the Northeastern Region, chairman reports, and installation of officers.

The third of the American Music Series, devised by John Tasker Howard, displayed 20th Century Music. Walter Piston's Trio for violin, cello and piano, was brilliantly played by the Manhattan Trio (Manhattan School of Music). With warm tone and clear diction, Francine Falkon, contralto, sang an all-American song group by Griffes, Duke, Barber, Dougherty, Copland, Silberta, with Miss Silberta at the piano. William Masselos, pianist, 1947 Young Artist Winner, offered Charles Ives' First Piano Sonata. Patricia Neway, soprano, who with Miss Falkon reached the Award Semi-Finals in 1947, sang with emotional impact and interpretative skill airs by Menotti, Virgil Thomson, Hindemith, Howard Swanson and Barab, Harriet Wyngreen was the accompanist. The Hartt College Concert Choir (Elmer M. Hintz, conductor, and Rose Mende accompanist) programmed ensemble numbers of Thomson, Randall Thompson, Dello Joio, and Ross Lee Finney.

Grass Roots Opera in N. Y. Premiere

Another feature of the final day, April 17, at 3 p.m., the Grass Roots Opera Company of the Federation (A. J. Fletcher, opera chairman) in cooperation with Extension Division of University of North Carolina, presented the first New York performance of Sunday Excursion, a short opera with libretto by Arnold Sundgaard, music by Alec Wilder. Singers Helen Masloff, Arlene Soskay, David Witherspoon, Robert Bird, and A. J. Fletcher were in the cast, with Robert Bird as director and Aileen Lynn as accompanist. The performance, which was aired over WNYC, was preceded by a discussion of the methods and goals of the Grass Roots Opera movement, with Mr. Fletcher, as commentator. The half-hour work is of the simple and unpretentious nature in action and musical content, concerning the meeting of a boy and a girl on an excursion train between New Haven and New York.

Officers Re-elected

It was voted to hold the next Biennial Convention in Miami, Fla., in April, 1955. Mrs. Clifton J. Muir, Coral Gables, Fla., was named local chairman of this next biennial.

Mrs. Ada Holding Miller, of Providence, R. I., was re-elected for a second term as president. Other officers, all chosen for a two-year term, as was Mrs. Miller, are: Mrs. Ronald A. Dougan, Beloit, Wis., vice-president; Mrs. J. A. Alexander, Florence, Ala., secretary; Mrs. Hazel Post Gillette, Fort Worth, Tex., treasurer. Four regional vice-presidents re-elected were: Mrs. Frederick Marin, East Lansing, Mich., Northeastern Region; Mrs. Maurice Honigman, Gastonia, N. C., Southeastern Region; Mrs. Frank Freeto, Pittsburgh, Kan., Central Region; and Mrs. Charles H. Pascoe, Tucson, Ariz., Western Region, also national board member.

Mrs. C. Arthur Bullock, Canton, Pa., was re-elected chairman of the national board of directors and district and state presidents' council. Other officials elected by the Federation's directors were: Mrs. Floride Cox, Belton, S. C., chairman of the student division; Dr. Lena Milam, Beaumont, Tex., junior counsellor; and Mrs. S. Merritt Farnum, of New York and Lewiston, Me., member-at-large of the board of directors. The directors also elected Mrs. Robert W. Roberts, St. Petersburg, Fla., chairman of the board of trustees of the Federation's Foundation for the Advancement of Music. It was decided to hold the fall meeting of the board and the district and State Presidents' Council in Evanston, Ill., from Aug. 19 through 21 next.

Federation Banquet

The Banquet held in the Waldorf-Astoria ballroom had the New York Federation of Music Clubs, Mrs. A. Stuart Carpenter, president, official hosts. Mrs. Miller, National President, presided with Mrs. Harry C. Schroeder, chairman; Vera Bull Hull, Program chairman; and James Fassett as master of ceremonies. During the informal introductions of guests, Mrs. August Belmont made a brief speech, stressing her amazement at the far-reaching achievements of NFMC and wistfully suggesting that the Music Clubs make the Metropolitan Opera their next project.

Mrs. Miller again sounded the keynote of the Convention, youth training and development of wider range of opportunities. She also announced that the Federation will offer a special scholarship for a year's piano study with an outstanding teacher in the 1953-4 season through competitive auditions under NFMC auspices. It will be known as the Steinway Centennial Scholarship in honor of the 100th anniversary of Steinway and Sons falling next October.

Another new award was announced toward the end of the biennial—a $5,000 student scholarship for study of organ music. The first of these awards was offered by Mrs. Eli Weston, of Boise, Ida., and will be awarded to the successful entrant from the Western Region.

The musical program at the banquet was provided by Carroll Glenn, violinist; Eugene List, pianist, and the Stuart Canin String Quartet. The two soloists were first heard in the Sonata by Leonard Bernstein and then with the Quartet in Haydn's Concerto for violin, piano and strings. Anna Russell, famed musical comedienne, was also vigorously applauded for her satiric numbers. Following this program, Mrs. Miller declared the 1953 Biennial officially closed, though there were other committee and personnel meetings to follow.

The members of the New York Federation of Music Clubs deserve particular credit for assistance in planning this rich convention program.

SCENE AT THE FEDERATION BANQUET, in the Waldorf-Astoria Grand Ballroom.

Paris Lauds Ballets by Aubert and Others, New Orchestral Work by Francaix

By Suzanne Demarquez

PARIS.—The Opéra presented the ballet Cinema with music by Louis Aubert. The libretto by René Jeanne attempts to retrace the history of the movies in dance and to recreate its most important personages. The music sets out to underline the characters of the great stars of the cinema and tie together the various tableaux. The composer succeeded in his difficult task beyond expectation. His score bespeaks his deep knowledge, finesse and intelligence. It is not afraid to quote familiar tunes or to employ well-known rhythmic *clichés*, but does so in perfect taste. His knowing pen depicts with equal persuasiveness the disorder of a "Western," the melancholia of "Charlot," or the seductive power of Valentino.

Aubert found astonishing contrapuntal effects for a double scene in which one sees at the same time a drama of the time of Valois and a comedy of 1900. Imagine a valse à la mode juxtaposed with a renaissance Pavane! This scene had a well-deserved success with musicians.

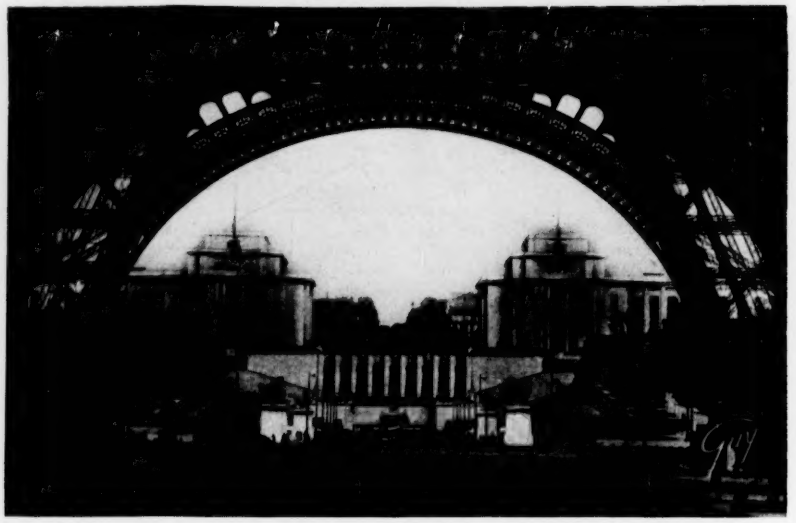
If the choreography by Lifar and the settings of the stage designer Tauchagues were a matter for discussion, they seemed at least to belong to the best efforts of these two artists. Deserving of compliments were the famous corps de ballet and the stars of our first lyric theatre, among whom Darsonval, Michel Renaut, Kalioujny and Lifar himself, in the role of Charlot, excelled. The music to Cinema offers to Aubert the possibility for one or even two extraordinary symphonic suites for the concert stage, which we shall most likely hear next winter.

New Ballets by Petit Troupe

The same can be said about the fine score which Henri Dutilleux wrote for Le Loup (The Wolf), one of the new ballets of the company of Roland Petit. This young and brilliant choreographer has just come back from a tour of the U. S. He commissioned music for four new works from Prix de Rome composers and from Maurice Thiriet, who is well known for his music written for L'Oeuf à la coque.

Here we shall discuss the works of Dutilleux and Thiriet, especially Le Loup, the most important musically. On a subject of the noted dramatic author Anouilh, the composer wrote an entirely symphonic score in which he shows elevated inspiration, a refined resourcefulness of thematic content, rich harmonization and color. The dance of the wolf, with its cross-rhythms and savagery, is particularly effective. Dutilleux possesses an originality which is to the advantage of any new work he conceives.

As to the ballet by Thiriet, Deuil en 24 Heures (Mourning for 24 Hours), this is a well-made farce in good taste and produces a lot of laughter. The composer very cleverly uses the well-known themes of the Valse Bleue and the maxixe with his own musical ideas. The whole is a big success. The choreography of Petit is animated by an audacious intellect and well-paced movement, aided by the excellent designers Carzou and Clave. The stars of this company are Colette Marchand and Violette Verdy, the conductor is the fine Richard Blareau.



PARIS . . . The Palais de Chaillot, seen through the base of the Eiffel Tower.

Hahn Operetta Restored

The Opéra-Comique has decided to include in its repertoire some of the most famous classical operettas and to mount them with pomp. Ciboulette by Reynaldo Hahn was the first so chosen, and it had a remarkable success. The work gained by a choice interpretation and the excellent cast headed by Geori Boue and Roger Bourdin. The *misc-en-scène* of Max de Rieux is lively, and the *décors* and costumes by Dignimont are ravishing. The orchestra, conducted by Albert Wolff, contributed much to our enchantment.

I have previously spoken of the stirring dramatic legend by Honegger, titled Nicolas de Flue, which was presented some time ago by the Radio. The first public performance was given with the orchestra of the Société des Concerts, conducted by Tzipine. For the composer, who was present, it was the occasion of a moving manifestation of sympathy and admiration.

At this same concert, the young pianist Samson François played for the first time his Concert pour Piano. This work depicts accurately the personality of its author; like himself, it is animated with a passionate sincerity, with moments of poetic dreaminess and capricious surprises. The orchestra plays an important role.

Francaix's Midas Impresses

The principal recent novelties were again created by the Orchestre National. Before all, there was Midas, a choreographic poem in two parts by Jean Françaix. The whole first part reflects a quality of freshness and spirituelle inventiveness on the part of the composer, his characteristic melodic lines, so sensitive and personal, his fluid orchestration. His brilliant, sometimes a bit acid, orchestration expresses itself perfectly in the dance rhythms of the Cortège de Bacchus and the Feast of Midas. The second picture is based on an admirable chant, heavy and grave, orchestrated intentionally in somber style, which alone would suffice to place Françaix among the best contemporary musicians. Cluytens conducted the composition with great surety and subtlety.

There also was an Inghelbrecht program under the direction of the composer, including Vézélay, symphonic evocations of the famous basilica and its harmonious countryside. Both are so well described by the composer that one hears the score with deep emotions; the tender music shows his love for the subject. In a completely different vein, his La Nuit Venitienne, for the comedy by Musset, is seductive, light and voluptuous as is the work of the poet. It was sung by members of the ensemble of the Opéra, including Denise Duval, Noguera, Rialland, and one hopes to see it soon on the stage.

Among piano recitals one should mention those of the virtuoso Charles Rosen, presented by the American Embassy; of Ruth Slenczynski, who has not quite fulfilled as yet the splendid promise of her earlier years; those of the great musicians Clara Haskil and Yvonne Lefebure, and finally of Yves Nat, whom we have not heard for 15 years and whose return was a sensational event of the month.

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Fricsay to Make U. S. Bow

Ferenc Fricsay will make his American debut as guest conductor with the Boston Symphony in four concerts on Nov. 13, 14, 15 and 17 next. He has also been engaged to lead a concert in Houston, Tex., on Nov. 23, and will then appear with the San Francisco Symphony during four weeks, ending Dec. 20.

Haieff Work by NBC Symphony

The NBC Symphony Orchestra with Milton Katims conducting on April 18 broadcast from the Belasco Theatre Alexei Haieff's Piano Concerto, which had received this year's New York Music Critics Circle Award as the best orchestral novelty. It had been introduced in this city last year.

As at its world premiere, Leo Smit, who commissioned the concerto, was soloist. Mr. Smit and the orchestra under Mr. Katims gave the composition a most convincing performance, distinguished by the driving brilliance of the soloist and excellent co-ordination of the orchestral accompaniment. Paul Hindemith's Septet and Francis Poulenc's Stabat Mater, the first adjudged the best chamber work of 1952, the latter the best choral composition, could not be heard because of the program's limited time. The work heard to round out the concert was Mozart's "Jupiter" Symphony, in a well balanced reading. Howard Taubman, chairman of the New York Music Critics circle, was a speaker. H. W. L.

Szigeti Feted in Japan Tour

Joseph Szigeti has made a two months' tour of Japan under the sponsorship of the Mainichi Press, one of that country's great press syndicates. The violinist's tour was marked with triumphal receptions, and was extended from 20 to 27 concerts. At the railway stations bouquets were presented by little girls, and groups of notables formally bade him "bon voyage" in each town. According to a cablegram from Mayor Hamai of Hiroshima and the Mainichi Press to Herbert Barrett, New York manager, who arranged the tour with Chikao Honda, president of Mainichi, a capacity audience with 800 standees attended his concert in that city. In his ninth Tokyo appearance there was also a record crowd, with 500 standees. Mr. Szigeti was scheduled to return to the U. S. at the end of April.

Erhardt Again at Teatro Colon

BUENOS AIRES.—Dr. Otto Erhardt, during his 16th season as stage director of the Teatro Colon, will be in charge of the first American stage production of Milhaud's Christophe Colomb; the South American premiere of Wolf-Ferrari's Le Donne Curiose, which had its world premiere 50 years ago; Bartok's Bluebeard's Castle; Verdi's Don Carlos and Strauss' Rosenkavalier, the first not given since 1932, the latter since 1948; and Rabaud's Marouf, last performed at the Colon in 1946.

Ballet Groups for Edinburgh

Edinburgh's Festival will present three ballet groups this summer, between Aug. 23 and Sept. 12. The American National Ballet Theatre will appear during the first week, followed by the Spanish Ballet of Pilar Lopez. The Sadler's Wells Theatre Ballet is scheduled for performances during the final week.

Program at AFII Dinner

Menotti's The Telephone, sung by Phyllis Arick and Myron Sands, and the George Balanchine ballet A La Francaix, with five members of the New York City Center Ballet, were presented on April 13 at the annual opening dinner of the American Fund for Israel Institutions at the Waldorf-Astoria Starlight Roof.

Lalewicz Prize Founded

BUENOS AIRES.—A group of ex-pupils of the late Jorge Lalewicz, pianist and teacher, have instituted the Jorge Lalewicz International Prize, to be awarded to a young pianist every three years. This year's competition is scheduled for the first part of July, in this city. Winner of the first prize will give a public concert in a major hall in Buenos Aires, and receive the sum of 4,000 pesos, a diploma and a gold medal; holder of the second award receives 2,000 pesos, a diploma and a gold medal; third place contender will receive a diploma and a gold medal. Application should be made by letter only, addressed to the headquarters of the organizing committee: Calle Araoz 2873, Buenos Aires, Argentina. Closing date for entries will be May 31, 1953.

Remington Records Engages Artists

Remington Records has added to its list of artists Pierre Luboshutz and Genia Nemenoff, duo-pianists (through arrangement with Marks Levine of NCAC); Ossy Renardy, violinist, and Eugene List, pianist (both the latter managed by Judson, O'Neill and Judd, of Columbia Artists Management). An announcement from Laszlo Halasz, executive director of Remington Records, states that these engagements are in addition to those previously announced of the Cincinnati Symphony Orchestra and its conductor, Thor Johnson; Tossy Spivakovsky, violinist; Sylvia Marlowe, harpsichordist; Mack Harrell, baritone; Lydia Ibarrondo, Spanish soprano; John Sebastian, harmonica virtuoso; Leonid Hambro, pianist; and Carlos Montoya, concert guitarrist.

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Season of American Dance on Broadway

By Rosalyn Krokover

The B. de Rothschild Foundation of the Arts and Sciences has made it possible for American modern dancers to show their works under favorable conditions. And audiences have the opportunity of seeing the combination of several of the leaders in the field on one program. A start in this direction was made by the New Dance group at the Ziegfeld not so long ago, but there we had the so-called younger generation, while here we have a combination of Graham, Humphrey and Limon, as well as a sprinkling of their offspring. It is this fact that probably sold out virtually every house during the entire season; and it might not be stretching the point too far to say that the Foundation may have turned the tide by helping to earn wider audience appeal for the modern American dance and dancers. Now if the creators can continue to meet this challenge with brilliant, adult works capable of exciting the imagination of the spectator, this idiom should in time take its place beside its older and more spectacular sister, the ballet.

On opening night, April 14, at the Alvin Theatre, there were two Graham works—Canticle for Innocent Comedians, seen earlier in the season at the Juilliard, and Letter to the World, which received its first performance in five years. May O'Donnell's Dance Sonata was also on the program.

Canticle for Innocent Comedians had substantially the same dancers as it had at the Juilliard performance (Bertram Ross, Mary Hinkson, Robert Cohan, Matt Turney, Helen McGehee, Stuart Hodes, Yuriko and Pearl Lang) but the musical score by Thomas Ribbink, which hadn't been finished at that time, was finally heard in its complete form. We are sorry to have to report that the work was seen to much better advantage without the completed accompaniment. The scoring is thinly orchestrated, with a monotone of a vocal line (sung by baritone Eugene Brice) that becomes so annoying after what seems to be the first half-hour that it overpowers even the magnificent section danced by Yuriko and Bertram Ross.

May O'Donnell's Dance Sonata is an excellent example of pure dance. She is not afraid to make use of space or a free type of movement; and her dancers—Misses Lang, Andersen, Gray, Kaninoff, Gluck, Gray, Trigg and Messrs. Arpino, Watts, Joffrey, Graves and Yahiro—were trained to perfection without sacrificing an overall sweep of spirit. Ray Green's music had just the right bounce and swing, too.

Letter to the World Revived

Whenever a work has been revived there are always changes, and Martha Graham's Letter to the World is no exception. However, the alterations had no effect on the over-all picture and the piece remains one of *the* classics in its combination of movement and the spoken word. Pearl Lang was The One Who Speaks. This was her first appearance in the role, and what was heard of the Dickenson lines are sensitively delivered, but only about half of the time were the words audible. With experience Miss Lang will probably be able to project her voice more effectively and then we will have a first-rate interpretation of the part.

Martha Graham gains constantly in dramatic power although her supporting cast was not entirely as strong as it has been in the past. John Butler was the Lover, Jane Dudley the Ancestress, Robert Cohan was March, Miriam Cole the Fairy Queen, Natanya Neumann the Young Girl, and Patricia Birsh and Helen McGehee the Two Children.

Humphrey's Deep Rhythm

The second night, April 15, brought the Limon group in three works—Fantasy and Fugue in C major and Fugue in C minor, Deep Rhythm and Moor's Pavane. Pearl Lang's Legend was also on the program.

Deep Rhythm, the only world premiere of the season, provided the ex-

citement for the evening. It has a perfectly wonderful score by Carlos Surinach, who also conducted the premiere. Based on flamenco songs and dances, it moves smartly along with the most pungent rhythms and percussive effects. Doris Humphrey has supplied stylized sensitive movement with just a bit of story content to give the action some reason. In Jose Limon and Pauline Koner she has the perfect instruments for her ideas. Betty Jones, Ruth Currier, Lavina Nielsen, Ray Harrison, Charles Czarney and Crandall Diehl were the ensemble. The work also had the advantage of a superb Jean Rosenthal set.

Mozart's Fantasy and Fugue, which was seen earlier this season at Juilliard, and the Moor's Pavane, which by now is somewhat of a classic in the Limon repertoire, received inspired performances.

Lang in Legend and Rites

Pearl Lang's Legend, a work based on a tale of exorcism from S. Ansky's The Dybbuk, shows a distinctive choreographic talent, though some editing could heighten the impact of the piece. Pearl Lang and Bertram Ross were the Bride and Master and David Wood, Irving Burton, Dale Sehnert and Charles Czarney the Disciples.

April 17 brought another work by Miss Lang, Rites, which was set to music of Béla Bartók, and attempted to be "an expression of the unconquerable quality of the creative spirit despite the unseen ritual of conflict which is passed on from man to man." These intentions were not always clear, but there were many touching scenes, especially by the two very young dancers of the High School of Performing Arts, Carol Dellaglio and Bruce Marks. And while Miss Lang did not always make her point, she cannot at the same time ever be accused of bad taste.

Also on the program was a compelling

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performance of Limon's Visitation with the choreographer, Pauline Koner and Lucas Hoving; Humphrey's Fantasy and Fugue, and Deep Rhythm.

Humphrey and Fonaroff Broadway Premieres

Doris Humphrey's Night Spell and Nina Fonaroff's Lazarus had their first Broadway showings on April 19. Limon was again the Sleeper and Lucas Hoving, Betty Jones and Ruth Currier the Night Figures. In this work Miss Humphrey has created some of the most delightful choreography of her career in the parts for Betty Jones and Ruth Currier and the piece even gains in effectiveness with repeated performances.

On the other hand, Nina Fonaroff's Lazarus is too bogged down with pantomime and pretentiousness which outweighs whatever choreographic invention it does have. The four leading parts were taken by Bertram Ross, Ada Skowron, Natanya Neumann, Jack Moore and Ronne Aul, and the music, which was not much help to the situation, was by John Steward McLennan. Also on the program was La Malinche and the Moor's Pavane.

Simon Sadoff conducted all of the performances with the exception of the premiere of Deep Rhythm and the lighting was by Jean Rosenthal.

Harriette Ann Gray and Company at "Y"

Harriette Ann Gray and Company made its New York concert debut on April 11 at the "Y" Dance Theatre. The group is an experienced one, having already concluded two nation-wide tours. The performance, therefore, was on a highly smooth professional level. The program included five works choreographed by Miss Gray—The Ballad of the Little Square, Groover, Folk Suite, Cartoons, and Footnote to History, and an opening dance for two.

Miss Gray is not only an excellent dancer herself but she creates with taste and imagination. Unlike many of her colleagues she has the virtue of knowing when a dance is finished and the point has been made. Outstanding dancers in her company were John Wilson and Peggy Lawler. Other competent members of the group were Johanna Albrecht, Alice Kenner, Nancy Chmilowski, Ellen Holly, Mable Mott, Marian Nicoll, Ann Rutledge, Nancy Wachter, Desmond Henly and Frank Glass.

Boston Symphony Opens Post-Seasonal Tour

By Jules Wolffers

BOSTON. — Charles Munch brought the 72nd Boston Symphony Orchestra season to a close on April 17-18 with brilliant performances of the Handel-Harty Water Music Suite, Ravel's Spanish Rhapsody, Roussel's second Bacchus et Ariane Suite, and the Beethoven Seventh.

Sharing the conducting assignments with Munch during the current post-season transcontinental tour is Pierre Monteux, who for the penultimate 23rd pair introduced Lili Kraus to Hub audiences in Mozart's B flat Piano Concerto (K. 546). The soloist's musicianly style drew admiring comment, although the restrained character of the concerto kept audience reaction within modest limits. The other works, all splendidly played, were the Creston Symphony No. 2, Stravinsky's Firebird, and the Rosenkavalier Suite by Strauss.

Summing up the season, there were 87 works by 49 composers performed on the Friday-Saturday series. The various other series and concerts on the road were largely repeats or anticipations of material on the "regular" programs.

Mozart led the roster with six works. Next, with 4 each, came the three B's together with Ravel and Schumann. In the "3" column were Milhaud, Schubert and Tschaikovsky, with pairs for Berlioz, Debussy, Gluck, Handel, Hindemith, Honegger, Moussorgsky, Prokofieff, Roussel, Strauss, Stravinsky and Wagner.

American-born composers have done rather better than usual this year, with Barber, Copland, Creston and Piston programmed. If naturalized Americans are included, the list becomes fairly impressive.

Several noted American composers still remain to be performed by Munch, and it is hoped, as time goes on, that the conductor will widen his acquaintance with American music to include other than Eastern seaboard composers.

One aspect of the season's programming cannot be commended too highly—23 works were novelties, over one-fourth of the total.

Other Seasonal Finales

Also winding up their seasons were the Zimbler Sinfonietta and the Civic Symphony, both at Jordan Hall. The Zimblers presented three "firsts—the premiere of Gardner Read's fine Arioso Elegiaca (a work of much originality, beauty and charm); the initial American hearing of Rawsthorne's dramatic and vibrant Concerto for String Orchestra; and the first Boston hearing of Rossini's Sonata for Violins, Cellos, and Doublebass A Geminiani Concerto and the Bach Double Violin Concerto, with George Zazofsky and Emil Kornsand, soloists, ended an interesting and stimulating year.

If the Civic's novelty—the "Alberta" Concerto by composer-pianist Minetta Borek Kessler—was not an outstanding contribution, Paul Cherkassky's forces maintained a high performance level through the Beethoven "Egmont" Overture and the Schubert "Great" C Major Symphony.

Boston U. Festival Opens

After the Boston University Chorus and Orchestra opened the College of Music's 25th Anniversary Celebration with Vaughan Williams' Festival Te Deum and the Brahms German Requiem, the Stradivarius Quartet continued with a program rich in interest and exceptionally well performed. Dedicated to Elizabeth Sprague Coolidge, the list included quartets by Prokofieff and Milhaud, together with Mrs. Coolidge's own String Quartet in E minor, a work of considerable distinction and charm. The noted patroness was present to hear the music and to receive a citation from Boston University's president, Harold C. Case, for her great services to American music and musicians.

Other late-season events have included the entertaining and well-trained Chorus of the University of Puerto Rico, appearing at M.I.T. and at Harvard; and the current series of the Creative Concerts Guild which features first performances of commissioned works. A full report on this significant venture will appear later.

New Works for Cheltenham Fete

Among the new works to be performed at the Festival of British Contemporary Music in Cheltenham, England, from June 7 through 14 are Iain Hamilton's Second Symphony, which won the Koussevitzky Award, and William Wordsworth's Symphony No. 3.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 9, E.—The concert opened with Haydn's "Military" Symphony in G major (B. & H. 100). Mitropoulos gave the work a reading which had rhythmic tension, and melodic suavity as well in its lyric parts. Laszlo Varga, solo cellist of the orchestra, with a beautifully sweet, not large but very cultured tone, played Schubert's Concerto in A for cello (freely transcribed by Gaspar Cassado from Schubert's Arpeggione Sonata) with technical dexterity, great warmth and musicianship. The orchestra gave him splendid support and the audience a warm ovation.

Scriabin's Prometheus, the Poem of Fire, with Leonid Hambro as the consummate soloist at the piano, opened the second half. Scriabin's fantastic ability to evoke the color of the orchestra was again proven by this performance, in which Mitropoulos excelled in shaping the texture. But, alas, in spite of all the tonal magic, the work sounds faded and is more a historic document in its impressionistic color scheme than a living piece of music. Excerpts from Wagner's Die Meistersinger closed the concert in tonal splendor. H. W. L.

April 11, E.—Following Mozart's Overture to the Marriage of Figaro, and a repetition of Haydn's "Military" Symphony, the world premiere was given of Arthur Berger's Ideas of Order, a one movement symphonic work commissioned by Mitropoulos, who conducted. It grew from the composer's devotion to the American poet, Wallace Stevens, who in the mid-thirties published a book of poems with the same title. The work is written with craftsmanship, and very logically, but failing thus to rely on any larger musical idea, it offers various permutations of a short motif. Euphony is apparently not its goal; the score is rather conceived with the mind than with the heart. It is unemotional music, somewhat resembling late Stravinsky, a shining example of clarity and clean workmanship. The performance was successful in this spirit The composer was greeted on stage with enthusiasm

The soloist was William Kapell in Brahms' D minor Concerto for Piano and Orchestra, who in complete co-operation with the conductor, played the piece with rhapsodic warmth The tempi were very fast in the first movement, which took away from its majesty; the performance of the solo part was done with great virtuosity, though sometimes with a rather percussive touch. The pianist was warmly feted by the audience. H. W. L.

April 16, E.—Mitropoulos opened the program with a reverent arrangement for orchestra by Erich Leinsdorf of Brahms' Choral Prelude for Organ No. 7, O Gott, du frommer Gott. This was followed by Schumann's Symphony No. 2, a reading full of intimacy and grace, played with the greatest finesse.

After intermission came the first American performance of Gottfried von Einem's Orchestermusik, op. 9. The composer, a pupil of Boris Blacher, has to his credit the opera Danton's Tod, performed several seasons ago at the Salzburg Festival, and his new operatic creation, The Trial, after Kafka, will be given this summer at the same festival. Von Einem is a creative artist who has something personal to say. The Orchestermusik is a highly dramatic piece, clear in its construction, with a fine melodic line throughout and a stirring rhythmic pulsation. The music is strictly tonal, its chromaticism being only a means of expression and no goal in itself; it is a logical and convincing evolutionary step in the succession which started with Mahler. The audience was visibly impressed and called composer and conductor on stage repeatedly. The concert closed with the Caucasian Sketches by Ippolitov-Ivanov, program music very effective in its semi-orientalism, but a bit dated. H. W. L.

April 18, E.—The orchestral portion included the Pierné orchestration of Franck's Prelude, Chorale and Fugue, an adaptation done with taste and good stylistic feeling. This being a sort of Scriabin revival season with Mr. Mitropoulos, the audience was presented with his Poem of Ecstasy, which still holds the attention by its tonal imagination, oscillating colors and varied rhythms. The third orchestral tidbit was Borodin's amply familiar descriptive piece, On the Steppes of Central Asia.

Anna Xydis, pianist, was the soloist in Rachmaninoff's Concerto No. 3 in D minor, which had a powerful, largely conceived and technically competent reading, though certain lyric passages might have been instilled with more poetry. There were numerous recalls.

April 19, A.—With the orchestra offering the same instrumental fare, Artur Rubinstein played before a sold-out house Saint-Saens' Concerto in G minor for piano and orchestra and Franck's Symphonic Variations. The uncontested spell of Mr. Rubinstein's playing was cast over the crowd, which listened enraptured to his delineations. Even several technical slips could not detract from the dynamism and overpowering impact of his musicianly pianism. An ovation called him and the conductor on stage repeatedly. H. W. L.

National Orchestral Association, Leon Barzin conducting, April 13, E.—At the final concert of the season by the valued training orchestra, the violinist Joseph Fuchs was the featured soloist. For the most part, his playing of the Mozart Concerto No. 4 in D (K. 218) exhibited dependable musicianship, appropriate elegance, and well-projected tone. But the slower portions were usually better rounded than certain faster sections, where a shade more of delicacy or subtlety was occasionally needed. The violist Lillian Fuchs joined him in an admirable presentation of the Mozart Sinfonie Concertante in E flat (K. 364). Sensibility, warmth, and good lines were noted, along with a suggestion of the depth and the poignancy of the wonderful Andante. Besides providing accompaniments for the two Mozart works, the orchestra performed the Prokofieff Classical Symphony in memory of the composer and Ravel's Bolero. E. B.

Robert Shaw Chorale and Concert Orchestra, Robert Shaw conducting, April 12, E.—Competence was the predominant feature of the performances in the second concert of the Choral Masterwork Series under Mr. Shaw's direction. Especially notable were the reliability and clarity of the choral singing. A large orchestra and chorus, a solo tenor, and a narrator took part in Lukas Foss' new cantata, A Parable of Death, with a text by Rainer Maria Rilke, in an English version by Anthony Hecht. Vera Zorina recited the narrative capably above discreet instrumental accompaniment. The commendable tenor, Walter Carringer, and the chorus commented from time to time on the story. The music was most effective in the more theatrical passages, whether orchestral or choral. Mr. Foss seemed less successful in the tranquil sections of the score, such as the final chorus, where he had

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to match the mysticism and intimacy of the text.

Milhaud's Six Sonnets of Jean Cassou impressed the listener by their stylistic homogeneity and interesting textures; the prevailing moods were gentleness, sweetness, and comforting sentiment. Bach's motet, Komm, Jesu, Komm, was performed in sturdy, but rather cool, fashion. The soprano Yvonne Cinnella, the tenor Richard Wright, and the baritone Raymond Keost were the soloists in Schubert's Mass in G, a remarkable youthful composition, containing some fine dramatic measures and much lyrical beauty. E. B.

Philadelphia Orchestra, Eugene Ormandy conducting, April 21, E.—The last concert this season in New York by the Philadelphians was one of the most distinguished occasions of this winter. After Mr. Ormandy's transcription of Bach's Toccata and Fugue in D minor, which exhibited the incomparable tone quality of the string section, the first performance in New York of Prokofieff's Symphony No. 7, op. 131, aroused an audience which filled Carnegie Hall to the rafters.

The work, written shortly before the composer's death, had its American premiere in Philadelphia a few weeks ago. Repeated hearing confirmed the first impression, which gave the two corner movements of the work preponderance in inventive and structural richness, over the two middle parts. The first, Moderato, is written with great mastery. Though all through this work his aim—perhaps under outside pressure—evidently is to write in a simple, uncomplicated, almost popular vein, in this section he succeeds in combining simplicity with an almost sophisticated treatment of the thematic material. The music sings, spins out wide melodic arches, and speaks straight to the heart. The same assets are present in the last part, which gaily continues a style first established in the popular Classical Symphony. But in it also is a section full of lyric resignation, like a farewell to the world, with the woodwinds playing a sad rhythmical figure. The coda of the movement ends it in the most happy and unruffled mood. The second part, Allegretto, is a Valse

DISCUSSING TOUR . . . Karl Muenchinger, conductor of the Stuttgart Chamber Orchestra, l., discusses plans for a tour of that organization in the U. S. and South America with André Mertens, vice-president of Columbia Artists Mgt., Inc. Mr. Muenchinger has made appearances as guest this spring with the San Francisco Symphony Orchestra.

written with great dexterity but with rather poor thematic content. The Andante, though containing beautiful lyric lines, seems to lack structural cohesion. In spite of all these exceptions, the work registers well with an audience and had a warm reception.

Rudolf Serkin was soloist in Brahms' gigantic Piano Concerto No. 2, in B flat major. His interpretative powers in this masterpiece need no renewed acknowledgment. The performance was of epic proportions, enhanced through a fine *rapport* between conductor and soloist. The audience called again and again for the conductor and soloist at the close. H. W. L.

TOWN HALL

Elinore Sharp, N. Y. debut, April 7, E.—The young violinist presented the Sonata in A major of Vivaldi; the Corelli-Kreisler "La Folia" variations; the Concerto in G major of Mozart; Jean Hubeau's Sonata in C minor; Dohnanyi's Ruralia Hungarica, and numbers by Debussy, Kabalevsky and Gardner, with Royal Hinman as the accompanist. A well poised performer, she revealed a firmly grounded technique, a tone of sweetness, accuracy and flexibility of execution and a generally strict adherence to pitch. Musically and interpretatively, however, Miss Sharp has not yet achieved her artistic potentialities. In stylistic matters she did not at all times reach high effectiveness. L. C.

NAACC Concert, April 9, A.—The National Association for American Composers and Conductors presented a special concert of American works in honor of the first New York Biennial Convention of the National Federation of Music Clubs, performed by the Little Orchestra Society, Thomas Scherman, conductor. Soloists were Carroll Glenn, violinist, and Menahem Pressler, pianist.

As to the works performed, they presented a survey of American musical creative effort from the beginning of the century to the present time, with Henry Hadley's rhapsody for orchestra, Culprit Fay (NFMC prize work in 1909), opening the program. This programmatic work, based on a poem by Joseph Rodman Drake, is descriptive music written with the craftsmanship of a sensitive tonal poet. In the same vein, Edgar Stillman Kelley's symphonic poem The Pit and the Pendulum, (NFMC prize work, 1925) still attracts by its honest inventive and imaginative musical content and the dexterity with which the thematic material is used. Both works, though not outstandingly original, make for good listening. The Concerto for Violin and Orchestra by Harold Morris (NFMC prize for 1939), in musical content, cannot compete with the entries of the older composers mentioned above. Carroll Glenn played with consummate technical and musical dexterity, the overlong composition, a pale, semi-modern score. A thoroughly enjoyable piece was Frederick Jacobi's Serenade for Piano and Orchestra, the last composition of the lamented composer. It is short, concise, brilliantly written for the piano and magnificently scored, with fine poetic and effective musical ideas. The concert closed with Paul Creston's Symphony No. 2, a forceful and impressive work.

Mr. Scherman and his orchestra were convincing interpreters of the program

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

in their orchestral numbers as well as the sensitive accompanists to the concerti. During intermission, Robert Russell Bennett, president of the NAACC, introduced the president of the NFMC, Mrs. Ada Holding Miller, who thanked the group for this tribute to her organization for its efforts on behalf of American music. H. W. L.

Valentino Marconi, N. Y. debut, April 9, E.—The very talented young pianist displayed his accomplishments to best advantage in Book II of the Brahms-Paganini Variations. Here he generally attained a noteworthy clarity and drive, while indicating a nice feeling for some of the slower variants. A bit of deliberateness and hardness blemished the most difficult measures. Though various finer points in style, structure, phrasing and shading were missing at times from his account of the Beethoven "Waldstein" Sonata, excitement was generated in certain vigorous sections of its opening and closing movements. More melodiousness and color and less weightiness in rhythm and accent were needed in the Chopin Berceuse and E major Scherzo, but Mr. Marconi brought temperament and lyricism to parts of the Chopin C sharp minor Polonaise, op. 26, No. 1. Of the novelties, Dallapiccola's Sonatina Canonica on Paganini Caprices was more like a potpourri than a new, coherent composition; Edmund Haines' Sonatine No. 2, despite influences from French composers like Ravel, had its own craftsmanship, playfulness and sweetness. E. B.

University of Michigan Men's Glee Club, April 12, A.—The second oldest men's glee club in America gave a concert of wide scope and interest. Throughout the program the singing gave evidence of a finely trained vocal unit, evenly balanced as to numbers and a uniformly integrated flow of tone of excellent quality. Execution of technical detail and a spontaneity of projected interpretive effectiveness combined to offer highly commendable results. The club was under the capable and inspiring direction of Dr. Philip Duey. Opening the program with the traditional Michigan hymn, the glee club offered works by Handel, Caccini, Lassus, Rossini and others. The humorous County Fair of Mel Torme was sung in suitable mood and with high spirit, while Gershwin tunes and Michigan University songs completed a most enjoyable and effective program of collegiate choral singing. L. C.

Program of Music by Lazare Saminsky, April 12, 5:30 p.m.—A choral and instrumental concert of his works under the joint sponsorship of the International Society for Contemporary Music, the National Association for American Composers and Conductors, and the Canadian League of Composers, was presented in honor of Mr. Saminsky's 70th birthday.

The program, which gave evidence of musically-wrought compositions in the contemporary idiom, included two first performances, Three Salutes conducted by Leon Barzin, and the impressive finale from The Vision of Ariel, composed in 1916, led by the composer. The remainder of the choral program consisted of the opening scene and finale from the opera, The Daughter of Jeptha, Evocation of Prometheus and Lucifer from the opera Julian, the Apostate Caesar, and two selections based textually on American poems, Go to the Western Gate, Luke Havergal (Robinson) and Newfoundland Air (Thoreau), all conducted by the composer. Four Piano Pieces were played in commendably stylistic fashion by Jennifer Gander, Bela Urban, violinist, with Virginia Urban at the piano gave excellent interpretations of three selections from A Brotherhood of Chants and Dances.

The works presented were marked by musicianly qualities and descriptive sensitivity to the subjects at hand, although there did not appear to be a great divergence from the medium-slow tempi called for by the majority of the compositions. Mr. Saminsky conducted the well-trained Emanu-El Choir with sympathetic fervor and skill. Excellent solo singing was done by Gathryn Oakes, soprano; Gloria Gonano, contralto; Robert Price, tenor, and Carlos Scherman, baritone. L. C.

Robert Conant, N. Y. debut, April 13, E.—The program of clavecin music included a first local performance of Richard Winslow's Music for Harpsichord. The work is a sequence of shorter pieces which employ the characteristics of the instrument with proficiency. They use the stylistic patterns of such composers as Couperin or Rameau, but with contemporary means of expression. The result is amusing, and often quite daring. Mr. Conant was an effective interpreter and the novelty was received cordially.

The bulk of his program was composed of works for his instrument by Couperin, Telemann, Bach, and six sonatas by Scarlatti. At the end of the evening, with the assistance of Isidore Cohen, Frank Scocozza, violins; Paul Doktor, viola; Hermann Busch, cello, and Homer Mensch, bass, he played Bach's Concerto in E major with good musical and technical understanding. The audience was most appreciative. H. W. L.

Trinity College Glee Club—Bryn Mawr College Chorus, April 14, E.—The two collegiate singing ensembles gave a concert of marked musical interest under the respective direction of J. Lawrence Coulter and Robert L. Goodale. The program was opened by the Trinity Glee Club's singing in a convincing manner of Randall Thompson's Testament of Freedom. The young women from Bryn Mawr agreeably performed works of Poulenc, Mendelssohn, Schubert and Katherine Fisher. Portions of both choruses joined in presenting the Six Chansons of Paul Hindemith, expressively sung. With full chorus the two groups gave the Gloria of Antonio Vivaldi, with the Harriet Curtis String Quartet and Charles Schilling, organist, as the instrumental accompanists. A high standard of unified, well-balanced choral singing gave pleasure to the audience throughout the evening. L. C.

George Fiore, April 16, E.—A Chopin program was played in the pianist's second appearance in this hall. The young artist in the choice of works showed excellent taste. His playing proved that he has had a growth as musician and technician since his promising debut some seasons ago. The list opened with the Fugue in A minor, a Bach-inspired early piece and proceeded to the Variations in B flat major, op. 12, played with good technical equipment and musical

perception. Then followed the rarely played Bolero in C major, op. 19, in which Mr. Fiore stressed more its lyric beauty than rhythmic incisiveness. The Barcarolle in F sharp major, op. 60, was traversed with great poetic affinity; he also made the Nocturne in B major, op. 62, No. 1, an experience of deep introspection. The Allegro de Concert in A major, op. 46, of almost orchestral proportions was performed with fine technical control and interpretative insight. The second half offered more usual fare, but was also projected with fine understanding and technical dexterity. Mr. Fiore is definitely a pianist worth watching. H. W. L.

Schnabel Memorial Concert, April 20, E.—An array of artists, close to the late Artur Schnabel either as friends or pupils, combined their forces to present a program of chamber music under the auspices of the Schnabel Memorial Committee. The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Giompi, violin, and Benar Heifetz, cello) were heard in Beethoven's Piano Trio in E flat major, op. 70, No. 2, and Artur Schnabel's Piano Trio (1945), written for this group. The instrumental combination lived up in the playing to their own highest standard. The Schnabel opus is a rather difficult work to understand and evaluate at first hearing. It is atonal, rather loose in its structural design and in no way euphonious. Whether as composer Schnabel will assume the importance he held as pianist and inspirational force in music, the future will tell.

The Budapest String Quartet, with Clifford Curzon at the piano, played Mozart's Piano Quartet in G minor (K. 478), and Dvorak's Piano Quintet in A major, op. 81. Rarely has one listened to Mozart playing like this, which had all the earmarks of stylistic perfection and integrated ensemble spirit. The Dvorak opus, in this reporter's opinion, though played in perfect balance and with great refinement, might have been done with more temperament and spirit. It seemed almost too well groomed. The performances drew a prolonged ovation for all the artists.

Pasquier Trio in Return Recital

The Pasquier Trio, returning to New York after an absence of two years, again evinced highly artistic qualities in a concert at Kaufmann Auditorium on April 8. One is rarely privileged to hear a group combining such perfect balance and tonal beauty; there are human warmth, spiritual depth, penetrating insight, and structural mastery in its playing. Charm, liveliness, and elegance were apparent in three Trios, op. 32, by Haydn. Expressive strength, with glowing color and magnificent lines, was maintained in the Villa-Lobos Trio, a neo-Romantic work which shows fancy, vigor, humor, and much ingenuity in the handling of rhythmic and thematic materials. There are also some endearing, noble moods like that of the lovely, initial melody of its Andante. Mozart's Divertimento in E flat (K. 563) was performed with splendid realization of its various details. Grace, ardor, finesse and inwardness were intermingled with an ideal plasticity and relaxation in the tempi, which permitted a lifelike presentation. The devotional and heavenly tenderness of the Adagio in this reading was but one example of the exceptionally communicative artistry of the Pasquier Trio. E. B.

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Fledermaus at City Center

Johann Struss' Die Fledermaus is becoming a household word in this country, owing to the productions by the Metropolitan and its company on tour, by the troupe under S. Hurok's direction, and at the Central City, Col., summer festival. The latest new version was that by the New York City Opera on April 8, which employs the English book and lyrics by Ruth and Thomas Martin. The two authors should be complimented on their skill in catching the style of the work with tact and taste.

Strangely enough, the best act of this performance was the last, usually just a backdrop for Adele's audition song, but here the very enjoyable and gay battleground for the excellent Frosch of Ernest Sarracino. With a fine sense for comedy and timing, this artist really makes the farcical figure believable, and with many carefully chosen details achieves an amusing and appealing characterization.

As a whole, the production was rather heavy and musically uninspired. Mr. Martin, splendid as translator, as conductor of the evening missed the spark and bubbling spirit of the score. Even the overture sounded rather dry and colorless. His waltzes—and what waltzes they are—did not have the melodic lilt nor the rhythmic animation usually associated with a Johann Strauss score. The staging of James Westerfield was rather provincial, without any real ideas, and often outright coarse. The clowning of Alfred in the first act was unnecessary and even disturbing. The sets were on loan from the Hurok road production, and—if the grapevine was reliable—the costumes were those used lately in the broadway musical, My Darlin' Aida. Both were serviceable.

The singing was mostly less than distinguished. Laurel Hurley as Rosalinda had an excellent voice and sang the Czardas of the second act with brilliance, but she lacked the essential charm and grace for this part. Elaine Malbin's Adele, though vocally competent, was too vulgar and obtrusive. The audience apparently liked both singers, however, and gave them ample applause after their solo numbers. Jack Russel, of television, was Eisenstein; Jon Crain, Alfred; William Shriner, Dr. Falke; Richard Wentworth, the prison warden Frank; Luigi Vellucci, the lawyer Blind; and Donald Gramm, Prince Orlofsky. Jeanne Beauvais and Michael Arshansky in smaller assignments completed the cast. A ballet in the ballroom scene had Jamie Bauer and Glen Tetley inexplicably costumed as Bats dancing with the guests; John Butler devised this episode. The music of Strauss, even if poorly projected, again proved its intoxicating appeal. The audience at the end of the performance repeatedly called all the participants before the curtain.

Anne McKnight as the Marschallin

In Der Rosenkavalier on April 15, a new Marschallin made her first appearance in the City Center's initial seasonal presentation of Strauss' work. Anne McKnight has a fine voice; if vocal beauty sufficed for the portrayal of this part, she would be almost ideal. But Miss McKnight lacks many of the other essentials for the successful delineation of the role. She has not realized the emotional impact of her assignment, and her singing was rather inexpressive. She seemed to play in splendid isolation, and with little contact with or reaction to her partners. The whole performance, though otherwise cast with artists who have been seen in their parts before, had a rather tentative character. Joseph Rosenstock apparently prefers fast tempi, often too fast; his orchestra sounded clear and clean, if somewhat uninspired. Frances Bible was Octavian; James Pease, Baron Ochs; Virginia Haskins, Sophie. They all strove to do their best, but the whole performance was rather pedestrian, not equalling those of the work in former seasons.

H. W. L.

Philharmonic Ensemble at Plaza

The second and last of the private membership concerts of the Philharmonic Symphony Society, on April 13, in the ballroom of the Plaza Hotel, was given by the Philharmonic Chamber Ensemble. The animated Woodwind Quartet No. 5 by Rossini opened the delightful evening with John Wummer, flute, S. Drucker, clarinet, M. Zegler, bassoon, and R. de Intinis, horn, presenting a well-knit ensemble. Milhaud's Suite followed, played by L. Rudin, violin, Drucker, clarinet, and Leonid Hambro, piano. The work has Gallic charm in Milhaud's most ingratiating style and was received cordially. Arthur Berger's imaginative and neatly written Quartet in C major for woodwinds again proved its appealing qualities. Messrs. Wummer, Drucker, Brenner and Zegler excelled in its interpretation. The concert closed with an inspired reading of Beethoven's Septet for clarinet, horn, bassoon, violin, viola, cello and contrabass, op. 20, by Messrs. Temerson, violin, Katz, viola, M. Ormandy, cello, Zimmerman, bass, Zegler, bassoon, Drucker, clarinet, and Singer, horn. The concert was received with warm applause.

H. W. L.

Haarlem Philharmonic Concert

Igor Gorin, baritone, and the Salzedo Concert Ensemble were the artists for the Haarlem Philharmonic Society's morning musicale of April 10 at the Waldorf Astoria. The singer, in excellent command of his rich and expressive tones, won warm applause for two arias, a Handel excerpt, songs of Secchi and Haydn, Lieder of Schubert and R. Strauss, and an English group which included the Prayer for a Safe Journey, from Parry's All Faces West, the music-drama of the Mormon settlers in which Mr. Gorin has appeared in Utah. His able accompanist was Harvey Hinshaw. The Salzedo group, opened the program with Rameau's Second Suite, and closed it with Falla's Suite Espagnole, performed with the smooth and luminous tone that distinguishes long artistic association. Mr. Salzedo gave a brilliant exposition of his own harp solo, Scintillation, and he and Jeanne Chalfoux displayed fine artistry in a group for two harps.

M. L. S.

The Ninth in Norwalk

The Norwalk (Conn.) Symphony, Quinto Maganini conductor, performed Beethoven's Ninth Symphony at the final concert of the season on April 27. Soloists were Anna Little, Eleanor Wold, Leon Michner and Paul Kwartin.

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SCENE FROM THE FIRST ACT OF CARMEN, presented by members of the Opera Workshop of the Georgetown College, Georgetown, Ky. The performance was directed and produced by Harold Borden, who also sang Don Jose. He was the only non-student in the cast. In the foreground is Joan Phillips as Carmen, and, l. to r., Charles Hammons, Harold Borden, Wayne Moore, Joe Hood, Don Weber, Betsy Allison, Lila Gay, Patsy Young, Kathy Kendall, Jennie Jo Florence, Loretta Whitaker, Elizabeth Simoneau, Mary Jo Moore, Paul Robinson, Morris Greene.

Eighth Brevard Festival Announced

BREVARD, N. C.—Plans for the eighth Brevard Music Festival have been announced by James Christian Pfohl, founder and director of the series. The Brevard Festival Symphony of 80 players will be conducted by him in the Music Shed of Transylvania Music Camp here in the festival between Aug. 7 and 23. The first concert, on Aug. 7, will be given by Joseph Szigeti, who will also appear as soloist with the orchestra on Aug. 9. Jorge Bolet, Cuban pianist, will be heard with this ensemble on Aug. 8. Olin Downes will lecture on Vaughan Williams' A London Symphony on Aug. 11, and afterward the orchestra will play this work.

Pierre Luboshutz and Genia Nemenoff, duo-pianists, will perform two concerti with the Festival Orchestra on Aug. 14 and 16. An orchestral program on Aug. 15 will have as soloists Robert Harrison, violinist, and Gordon Epperson, cellist, in the Brahms Double Concerto. Richard Dyer-Bennet, folk singer, gives an evening of ballads on Aug. 18. As a finale, the Beethoven Ninth Symphony will be presented on Aug. 21 and 23, with the solo quartet including Eileen Farrell, Beverly Wolff, Andrew McKinley and Andrew White. Miss Farrell will also be soloist with the orchestra on Aug. 22.

The Transylvalnia Music Camp is holding its 17th season between June 18 and Aug. 2, under the direction of Mr. Pfohl, its founder and director, who recently concluded his first season as conductor of the Jacksonville (Fla.) Symphony. Features of the summer schedule are work in chorus, orchestra, band, ensemble playing and theory as well as private lessons on all instruments for boys and girls by a staff of instructors from leading symphonic groups and schools. The picturesque camp site includes 110 acres of superb lake and mountain scenery.

Ft. Collins Orchestra Booked

FORT COLLINS, COLO.—The Fort Collins Civic Symphony, Will Schwartz conductor, has been invited to perform at Denver's Red Rocks Amphitheatre on June 23 in a concert with Dorothy Maynor and Todd Duncan as soloists, a highlight of the national Christian Endeavor Convention. The Fort Collins orchestra was chosen as an example of people working together toward a constructive end.

This season the orchestra's concerts are being rebroadcast over KCOL under the sponsorship of a Fort Collins business firm, with backstage interviews with orchestra players and intermission interviews with audience members, and musical commentary by Mr. Schwartz. The orchestra was organized by its conductor shortly after he came here from New York to become professor of violin and orchestra at Colorado State College. The society reports a "sold-out" house in 1952-53, its fourth season.

Concert Artists Guild Finale

The Concert Artists Guild, Mme. Simon Barere, president, will close its second season with a concert and reception on May 16 in Steinway Hall. Artists to be heard are Catalina Zandueta, soprano, Andrew Frierson, bass-baritone, and Leah Melman and Joseph Plan, pianists. During 1952-53 the guild has presented at its monthly concerts artists including Nathan Goldstein, violinist, now a concertmaster with the New Orleans orchestra; Clarice Crawford, appearing in Porgy and Bess; Daniel Abrams, piano soloist with the Little Orchestra Society under Thomas Scherman at Hunter College; Samuel Sanders, pianist; and Kenneth Chertok, tenor, now studying in Italy. Plans are being formulated to sponsor a Town Hall recital next season for one or two of the artists judged most promising by a panel of leading musicians and pedagogues.

PASSED AWAY

ROLLO F. MAITLAND, 68, organist, composer and teacher, died in Philadelphia on April 7. Born in Williamsport, Pa., he had given recitals both in this country and in Europe, and had been organist at the Church of New Jerusalem in Philadelphia for 33 years. He played from 1912 to 1925 at theatres in Philadelphia and at Convention Hall in Atlantic City. Dr. Maitland designed the Philadelphia Sesqicentennial organ, now at University of Pennsylvania, and the organ at the Valley Forge Chapel. He was head of the organ department of the Philadelphia Musical Academy, president of the American Organ Players Club, a fellow of the AGO, wrote organ and choral music, and a creative pedagogy system. Surviving are his widow and a daughter, Marguerite.

ANDREW TIETJEN, 42, associate organist of Trinity Church, New York, died in Ridgewood, N. J., on April 13. He was born in New York and studied with T. Tertius Noble, to whom he became assistant and then organist at St. Thomas' Church when he was 16. He had held his present post since 1943, and was the director of the Trinity Choir of St. Paul's Chapel, which broadcast each Sunday over CBS. He was a fellow of Trinity College in London. Surviving are his widow, a son, a daughter and three brothers.

FERDINAND SCHAEFER, 91, violinist and conductor, who founded the Indianapolis Symphony Orchestra in 1930 and was its conductor until 1936-7, died in that city on April 19. Born in Germany, he studied at the Leipzig Conservatory, and received the Mendelssohn Prize. He later lived in Upsala, Sweden, where he is said to have instructed Crown Prince (later King) Gustave in violin playing. In 1902 he came to Indianapolis as an instructor in the Indiana College of Music and Fine Arts and had lived there since that time.

HELLMUT BAERWALD, 50, concert pianist and former assistant conductor with the New York City Opera, died in this city on April 20. A native of Germany, he studied in Berlin at the Stern Conservatory and gave concerts in Europe before coming to the United States, and becoming a citizen. Mr. Baerwald was heard both as recitalist and accompanist to artists here, and was the pianist of the Chamber Music Concertante for a time. A sister, Baroness Else von Gamp, of Berlin, survives.

EVA LEVIN SOLOMON, mother of Izler Solomon, resident conductor of the Buffalo Philharmonic Orchestra, passed away in Buffalo, N. Y., on April 1.

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MAY 1, 1953

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Huntington Children Design Menotti Opera Production

HUNTINGTON, W. VA.—A unique experiment in operatic production proved a resounding success when the school children of this city designed the sets, costumes and even the choreography for a recent production of Menotti's Amahl and the Night Visitors.

This was a community enterprise in every sense of the word. The theatre marquee announced: "The People of the City of Huntington Present. . . ." Hundreds of individuals and dozens of organizations participated. The teachers in the elementary schools of Cabell County first told the story of the opera to the children, who immediately in the classroom painted or drew their ideas of the costumes and stage sets.

After the best designs had been chosen, junior high school students joined with members of the Women's Symphony Committee to sew the costumes. Senior high school students worked with the local Community Players group to build the stage sets designed by the children. The Huntington Symphony Orchestra provided the ensemble. Howard Shanet, the conductor, asked the County Music Supervisor to play the music for children of the first and second grades. The children were asked to show how they thought the dance should look, and the steps they invented were built into a dance simple enough to be performed by a group of the singers from the Shepherds' Chorus. Properties and equipment, from a silver jewel-box to a piano for the pit, were contributed from every corner of the city.

The Huntington Ministerial Association, delighted with the religious message of the work, spread the news of the performance in announcements from their pulpits. The Huntington Publishing Co. arranged for readers of its three papers to obtain tickets at half price by using a coupon they published. The Civic League encouraged its members to organize theatre parties to attend the performance before going to a dance it had previously arranged. The Keith-Albee Theatre, in use for movies until 11:00 p.m., was provided after that hour for a rehearsal lasting until 3:10 a.m. The stage hands offered to come in a day in advance to put up the sets, so that the dress rehearsal could begin as soon as the film was over. In previous rehearsals Mr. Shanet used a model of the stage and properties.

The cast was entirely of local performers, including the boy soprano, Ped Ramsey, 14, who portrayed the taxing role of Amahl. The other leading roles were sung by local citizens, and the chorus of 24 was drawn from the best singers among older high school students of the city, 12 from each of the two schools.

DEMONSTRATING THE "PROPER" DANCE FIGURES . . . Little Patricia Collins and Bruce Hall give their ideas of how shepherds and shepherdesses would move. These ideas were later among those embodied in the dance performed by members of the chorus.

Last year Huntington attracted considerable attention for a Mass-Reading Lesson, in which Mr. Shanet taught the fundamentals of sight-reading of music to a giant "class" of more than 1,000 adults in a session lasting four hours. The result of these endeavors has been to create added interest in the Huntington Symphony Orchestra, in which many business men and others are proud to play.

Hendl New Chautauqua Conductor

Walter Hendl has been appointed conductor of the Chautauqua (N. Y.) Symphony Orchestra, opening his season there on July 18 with the first of the orchestra's 24 concerts. Mr. Hendl, who continues as conductor of the Dallas (Tex.) Symphony, at the end of his 1952-53 assignments there, went abroad to conduct in Sweden. This month he will go to Colorado to lead several festival concerts and hold a seminar for graduate students of the University of Colorado. On July 8 and 9 he will be guest conductor of the Chicago Park concerts.

Berger to Sing at Salzburg

Erna Berger has been engaged to sing Zerlina in Don Giovanni under Wilhelm Furtwaengler at the Salzburg Festival this summer.

Levant in Controversy with AFM

Oscar Levant, pianist, has been suspended from the AFM, according to an announcement by James C. Petrillo, its president. Mr. Petrillo charged Mr. Levant with failing to give concerts for which he had contracts at Winnipeg, Regina, Saskatoon, Edmonton and Calgary, between April 7 and 13. According to a statement by the pianist's wife, Mr. Levant cancelled his Canadian engagements during this period on doctor's orders. The charges are to be heard by the union executive board early in June.

Stolz in Vienna Alimony Suit

Robert Stolz, 72-year-old composer of operettas and song hits, was reported in a Reuters dispatch from Vienna, dated April 22, ordered to a debtors' prison for alleged non-payment of alimony and failure to attend court. The composer, who lived in the United States from 1938 for more than a decade, was sued by his third and former wife, Josephine Stolz-Zernitz for $1,288. He was reported to be out of town with his fifth wife, the former Yvonne Luise.

Philadelphia Orchestra Guests

The Philadelphia Orchestra, announcing its usual New York series of ten concerts for next season, opening Oct. 13, stated that Eugene Ormandy will lead the first program and seven other events. Guest conductors for the series will be Eduard van Beinum, conductor of the Amsterdam Concertgebouw Orchestra, Jan. 19, 1954, and Igor Stravinsky, Dec. 29, 1953.

Benny Goodman Collapses on Tour

Benny Goodman, clarinetist, who was making a tour with his re-assembled swing band, collapsed in Boston on April 19, and an emergency crew from the local fire department worked for an hour with respirators to revive him. His physician reported that it was hoped he would be able to resume the tour later.

Drama Critics' Award to Musical

The New York Drama Critics Circle gave their annual award to Wonderful Town, as "the best new musical." The work has a libretto by Joseph Fields and Jerome Chodorov, lyrics by Betty Comden and Adolph Green, and music by Leonard Bernstein.

Stell Andersen Returns

Stell Andersen, pianist, returned to New York on April 28 on the SS. America after a three months' concert tour of Europe.

ROSINA LHEVINNE, whose pupils have just won several large prizes in the Guild International Recording Festival.

Rosina Lhevinne Pupils Win $4,120 in Recording Festival

Rosina Lhevinne, pianist and pedagogue, with 22 of her artist-pupils from the Juilliard School of Music, shared a purse of $4,120 through their winning of 22 top prizes in the recently held International Piano Recording Festival, sponsored by the National Guild of Piano Teachers. When asked what she would do with her prize money ($2,060), Mme. Lhevinne said: "When my students registered for entry in this Guild Recording Festival, I told them that if we should be chosen for any part of the $16,000 purse for the winners, my share all would be given to the pupils so selected, and this promise I mean to keep. I want it known to my friends and pupils all over the nation that I shall not keep any of this money for myself." This statement of Mme. Lhevinne is reported by Dr. Irl Allison, president of the NGPT, Austin, Tex.

Dr. Silvio Scionti, of North Texas State College, Denton, indicated he would pay the expenses of one of his students to study in Europe this summer with his share of his pupils' awards which amounted to $2,112 as the second highest sum in cash prizes awarded this year by the Guild, it was said.

New Philharmonic Press Head

Dorle Jarmel has resigned her post as head of the New York Philharmonic-Symphony press department, in order to join her husband, Dario Soria, after May 15 in a new recording project. She retains her position with Stadium Concerts as special assistant to the chairman, Mrs. Charles S. Guggenheimer. She will be succeeded in the Philharmonic post by Betty Bean, formerly a member of the board of directors of Boosey & Hawkes, publishers, and recently elected board chairman of the League of Composers.

Carson Is Griffith Adjudicator

Leon Carson, Chairman of the American Academy of Teachers of Singing, is serving for the tenth consecutive year as adjudicator in charge of the annual Griffith Music Foundation spring vocal auditions in Newark, N. J. Over 200 young singers have entered these auditions, registering in one of five divisions, extending from the junior grade through to the young artist classification.

Gloria Russell's Engagements

Gloria Russell, artist-pupil of the Leonard Petri studios, has recently filled engagements at the Latin Quarter night clubs of New York and Miami, and at the Diamond Horseshoe. She is now singing in Las Vegas, Nev., and returns for reengagement at the New York Latin Quarter in May. The singer has appeared on major TV and radio programs, including the Milton Berle Show, and with Frank Sinatra.

Levin Score for U. of P.

Sylvan Levin's Ballet Symphony, Baby Ruth Suite, will be performed on May 8 at the University of Pennsylvania by the Matinee Musical Club Orchestra under Louis Vyner and the University's Dance Group, directed by Malvena Taiz.

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American Theatre Wing Launches Young Careers

The American Theatre Wing has become a nationally known School of the Theatre, with the clear design of bridging the gap between studio and stage. Workshops of opera and drama, university or privately operated, are able to do effective work but find that only the student of exceptional gifts is able to take the step from pupil to professional status. This is where the Wing—as it is called—specifically plans and buoys up the aspirant until he or she has a fair chance of trying talent on audiences in a professional theatre. The direct contact of the Wing with Theatre, is immensely important; many prominent professionals are serving on the official board, on committees or in advisory capacities.

On the teacher-coach roster of the Music Division of the Wing are eminent names of instructors who have carried the weight and responsibility of the musically inclined GI's under the Bill of Rights credit and Veteran Administration supervision. Many of these teachers are now enrolling their career-minded private students in the Wing, so that the comprehensive training for stage may be properly balanced and that, when ready and equipped, the neophyte may be steered into the proper channels of performance.

Applicants Carefully Selected

In an interview with Graham Bernard, now heading the music division, we gleaned high points of the training program.

"The work, dealing with all facets of radio, screen, concert, general music and all the allied crafts, is akin to the industrial process in that we screen applicants for their talents and proceed to make the accepted student salable. Graduate students are processed by a series of examinations and performances conducted by the members of certification board. When judged thoroughly prepared, each student bears the AWT label when he goes out into professional work."

Mr. Bernard touched upon the studies interrelated with music training and basic musicianship—speech, dance, languages, *geste*, plus the advanced courses in television and other new mediums of song and appearance.

"Each course of study is plotted carefully as a spearhead suited to the need and opportunity," Mr. Bernard continued, "The workshop for the musical stage, for example, functions as a showcase for producers and agents, as well as a practical test of the real value of talent and its potentials."

Concert Awards Made

One of the unique features of the school is the Concert Award, a competition now in the sixth season of successful operation. Any presently enrolled student may enter, who is in good standing with two completed sessions in the Professional Training Program, and who has not had a solo New York recital reviewed by the press. "We have tried to make eligibility as easy as it is practicable," Mr. Bernard commented, "The Audition program must contain a representative classic group, operatic arias (or adequate substitute), Lieder or French songs or modern Russian songs, American and English songs (the final group must include American works). Preliminary semi-finals and finals are held, with four points to be judged—vocal and musical proficiency; language and enunciation; interpretative ability; professional approach and general appearance.

A quick "run-through" of winners and what happened in their later careers shows: 1948, Donald Johnson, baritone, concerts, active teaching, director of Village Opera Company of Philadelphia, Paper Mill Playhouse engagements; 1949, Frank Roane, statuesque bass-baritone of Lost in the Stars, now concertizing; 1950, William Shriner, NCAC and New York City Opera; 1951, Rawn Spearman, tenor, Hurok Management, heard in European tour of Four Saints in Three Acts, won scholarship to Fontainebleau, France; 1952, a split award to John McCollum, tenor, under Kazounoff Management, concerts and major orchestra engagements, and Helen Clayton, soprano, National Music League Mgt.

The 1953 award was won in the semi-finals when Calvin Marsh, baritone, outdistanced all contestants in the opinion of the judges. His debut recital is scheduled for Town Hall this May.

Emerson Grant Awarded to Houston University Radio

HOUSTON, TEX.—The first grant of $10,000 to aid educational broadcasting has been made to KUHT-TV, non-commercial station of the University of Houston, by the Emerson Radio and Phonograph Corporation. The new station went on the air on April 16, and is the first television station to comply with the conditions of the Emerson fund, announced last June. The first ten stations to begin broadcasting on channels allocated by the FCC for non-commercial, educational purposes will each receive $10,000. The courses to be broadcast include music appreciation.

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RADIO, TELEVISION

By Henry W. Levinger

Toscanini to Return

Arturo Toscanini will again conduct the NBC Symphony Orchestra for the 16th season, it was announced by Frank White, president of the network. The maestro will lead 14 of the 22 concerts next winter, with Guido Cantelli taking the baton for the remaining broadcasts. This is the same distribution of assignments which prevailed during the 1952-53 season. Toscanini will open the series over the NBC network on Saturday, Nov. 7.

CBS' European Festivals Series

For the first time in radio history, the major European music festivals will be brought to the American people in a consecutive series of hour-and-a-half weekly broadcasts this summer by CBS. The series will begin on May 3 in the time currently occupied by the New York Philharmonic-Symphony programs. James Fassett will be in charge. He will leave soon to visit seven music festivals to record the highlights of their programs and to add his own observations.

Later he will visit Tanglewood to cover this most famous American festival. The series will continue through 23 weeks, until the resumption of the Philharmonic broadcasts next fall.

Radio Note Book

NBC: The National Broadcasting Company has had to abandon the idea of a Spring Tour for Maestro Toscanini and the NBC Symphony Orchestra because of many practical difficulties. . . . On April 18, Milton Katims conducted a special program for the New York Music Critics' Circle, presenting Leo Smit as soloist in the prizewinning work of this season, Alexei Haieff's Concerto for piano and orchestra. Howard Taubman, chairman of the N. Y. Music Critics Circle, spoke briefly on the winners for the year 1952. . . . Aaron Copland was guest speaker on the America's Composers series on April 20. Howard Hanson conducted the Eastman School Orchestra in works of Eric Delamarter, Carl Eppert and Gian-Carlo Menotti. . . . Zino Francescatti played music by Kreisler and Saint-Saens as guest soloist of the Telephone Hour on the same eveing. . . . On April 18 and 25, the Little Orchestra Society, Thomas Scherman, conductor, presented two transcribed concerts of works which won the National Federation of Music Club awards. The broadcasts were taken from a concert presented in cooperation with the National Association for American Composers and Conductors, the Music Performance Trust Fund and the American Society of Composers, Authors and Publishers. The occasion was the biennial convention of the National Federation of Music Clubs in New York. . . . On April 27, the final program of the America's Composers series offered compositions by Roger Sessions, Harl McDonald and Gershwin-Bennett. Mr. McDonald was the speaker. . . . The NBC Television Opera featured the first and second acts of Strauss' Der Rosenkavalier in the English adaptation by John Gutman under Peter Herman Adler on April 25. Review will appear later. , , ,

CBS: During intermission of the Philharmonic broadcast on April 19, James Fassett "emceed" an original radio feature, "Strange to Your Ears," a series of experiments in the anatomy of sound. . . . During the intermission of the following week, Howard Taubman, music editor of the New York Times and chairman of the N. Y. Music Critics' Circle, presented an award to this orchestra and Dimitri Mitropoulos in recognition of the presentation earlier in the season of the American premiere of Milhaud's opera Christophe Colomb. . . . On April 20 the first performance of Harl McDonald's choral work, Builders of America, narrated by Claude Rains, was broadcast as part of the Fourth Annual Festival of the Pennsylvania Collegiate Choral Association. The work was conducted by the composer. . . . Israel, an original composition selected as the official song for the State of Israel Bond Drive in the United States, had its world premiere on the Fred Waring show on April 19. . . .

CBC: CBC programs received five first awards and five honorable mentions in the 17th American Exhibition of Educational Radio Programs, held by the Institute for Education by Radio-Television at Ohio State University. . . . CBC presented the Canadian premiere of Stravinsky's The Rake's Progress, Geoffrey Waddington conducting, on April 22. . . . The First Symphony by Harry Somers, Canadian composer, received its premiere on April 27. . . .

WQXR: Lawrence Langner, president of the Theatre Guild, opened WQXR's Shakespeare Festival on April 13. The ten-day feature ran through April 24, concluding the day after the Bard's official birthday. . . .

WPIX: Carlo Vinti, producer of Opera Cameos, has received a scroll from the Vatican with Papal blessings for his contribution to good music. Vinti has sent three kinescopes of Opera Cameo productions to the Vatican library.

ROBERT McDOWELL, pianist, looks over his program before his concert in Carroll, Iowa, sponsored by the Carroll Civic Music Association. With him are Mrs. L. R. Chapman, vice-president, and E. A. Vaatveit, president.

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Chicago Symphony Offers Premiere

By René Devries and Dosha Dowdy

CHICAGO.—A world premiere of Gardner Read's The Temptation of St. Anthony, and solo appearances of Julius Baker, the orchestra's first flutist, and William Kapell highlighted the Chicago Symphony Orchestra's programs of the past fortnight. Mr. Read's work, conceived originally as a ballet, is called a "dance symphony in one movement and four scenes." One felt that the composer had succeeded, in his articulate and highly programmatic score, in saying what he had wanted to say. If it was overlong and involved, so was the scenario suggested by Flaubert's novel of the same title. Despite much admirable and even beautiful music, and skillful though extravagant orchestration, the score did not hold the strongest interest throughout. Julius Baker's expert flute performance and the orchestra's polished playing of Telemann's Suite in A minor for flute and string orchestra made this item a delightful one.

Kapell won well deserved acclaim for his exciting version of the Prokofieff Concerto No. 3 for Piano at the midweek concerts of April 16 and 17, following the Tuesday concert where he played Brahms' First. Also programmed were symphonies of Beethoven (No. 7), Schumann (No. 1) and Tchaikovsky (No. 4) and works of Weber and Borodin.

Denver Symphony in Visit

The Denver Symphony Orchestra, an organization of some 60 players, conducted by Saul Caston, gave two concerts in Orchestra Hall on April 4 and 5, including symphonies of Beethoven and Brahms, the conductor's transcription of Bach's Little Fugue in G minor, and works of Ravel and Strauss. The well-trained group possesses a reliable though small string section, brass more mellow than vibrant, and an outstanding woodwind chair, with an oboist who would be a welcome player in any major orchestra.

Ljuba Welitch, operatic soprano, was soloist for both concerts, singing on Saturday night the Final Scene from Strauss' Salome, in which she was in her own domain. On the following afternoon, the diva suffered under vocal difficulties in her rendition of Tchaikovsky's Letter Scene from Eugen Onegin and arias from Act I and II of this composer's Pique Dame. The orchestra furnished the singer with sympathetic accompaniment. Mr. Caston is a musicianly and talented conductor, and we look forward to hearing him with a full-sized ensemble.

Louis Sudler's Recital

Elegance and style were marked in Louis Sudler's interesting and unhackneyed recital in Orchestra Hall on April 12, the sixth event in the second section of the History and Enjoyment of Music Series. In the opening aria from Cesti's Il Pomo d'Oro, the singer gave the imposing air its due in eloquence and pure Italian diction, despite the fact that his voice had not yet warmed to its full estate. In Scarlatti's Chi vuole innamorarsi, the baritone was free to express the piquancy and charm too seldom given to this song. His beautiful voice was heard at its best in Nemico della patrie from Giordano's Andrea Chenier. Following this came the Sonnet No. 10 from Wolf-Ferrari's La Vita Nuova, and It Is Enough from Mendelssohn's Elijah, with the assistance of Dudley Powers' cello obbligato. Mr. Sudler's gifts are particularly expressive in oratorio, and in the latter work he commanded his full vocal richness, telling inflection, and spiritual quality of utterance. In a French group including an air from Massenet's Le Roi de Lahore, he excelled in songs of Ravel, Franck and Poulenc, interpreted with true Gallic flavor in diction and delivery. The closing English group of songs by Carpenter, German, Sargent and Allen was doubly enjoyable because of the singer's fine enunciation. Rhea Shelters was a valuable assistant at the piano.

Irene Schreier at Fullerton Hall

Irene Schreier's talent and her application of it were impressive in her Fullerton Hall recital, April 15. The opening Prelude and Fugue in D major from the Well-Tempered Clavier (Vol. 11) was given a vital, clearly defined performance. There was admirable depth of tone also employed in the following Intermezzi and F sharp minor Capriccio of Brahms. These were played with

WILLIAM MELNYCHYN, tenor, contrary to caption in the April 1 issue, hails from Ukrainia. Following extensive study in Germany, where he made appearances as Spoletta in Tosca, and Beppe in Pagliacci, Mr. Melnychyn came to America and settled in Chicago. Since that time, his vocal mentor has been Dr. Harvey Ringel of Chicago Musical College. Recent operatic appearances include those in the roles of Turiddu in Cavalleria Rusticana, the Duke in Rigoletto, with the American Opera; Damazy, in Moniuszko's The Haunted Castle, at the Chicago Opera House; Alfredo in the Chicago Park District Opera Guild's production of Traviata under the direction of Silvia Insana. On April 18, he sang the tenor role in Artemowsky's Cossacks Beyond the Danube.

warmth and poise, the lyrical passages being beautifully warm. The pianist showed a mature understanding of the Beethoven Sonata in D major, op. 10, No. 3, and with her adept technical manipulation of the difficult work made its performance the high point of the program. She did not do so well by the Schumann Phantasie. One felt that she was capable of a more thoughtful, careful performance than the one given on this occasion. The closing Bartok group, Two Rondos on Folk Tunes and Rumanian Dance No. 1, played with contagious spirit and excellent rhythm, was followed by encores by Mendelssohn and Scarlatti.

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Barre Hill Directs Premieres

The Chamber Opera Workshop of the American Conservatory (Barre Hill, director) presented two Chicago premieres on successive evenings, April 7 and 8—Don Fortuno by Hamilton Forrest, and Mavra, by Stravinsky, comic operas in one act.

Forrest is best remembered here for his opera, Camille (given six performances with Mary Garden in the title role and with Barre Hill also in the cast). The composer is a disciple of atonal writing. The modern note prevailed not only in the music and stage sets, but in certain details of the action. It takes skill to produce with such refinement a comic opera of this nature. The difficulties of the complex score were easily overcome by the musicianly singers, many of whose lines were of conversational nature, and by the skillful duo-pianists, William Browning and Robert Lodine, who played the scores for both operas.

Stravinsky must have had many a chuckle as he penned his sophisticated music to the farcical plot of Mavra. Members of both casts (named previously in the April 1 issue of Musical Courier) showed marked vocal ability, excellent training, and definite flair for the stage. Special mention should be made of the clever and authentic sets by Bill J. Graheck.

Oswald Jonas' Master Classes

Oswald Jonas, of the faculty of Roosevelt College, will give a master class during the summer term on the teaching of Heinrich Schenker. Mr. Jonas recently was subsidized by the Austrian Government to give a class on Schenker at the Academy of Music in Vienna, and to prepare a new edition of Schenker's last work, Der Freie Satz, to be republished by Universal Edition, Vienna. He has prepared an English edition of Schenker's Harmony, to be published by the University of Chicago Press, in a translation by Elisabeth M. Borgese.

Allied Arts Corp. Series

Allied Arts Corporation, of which Harry Zelzer is managing director, will present in 1953-54 on its Piano Series, seven Sunday afternoons at Orchestra Hall, Samson Francois on Oct. 25; Robert Casadesus, Dec. 13; Gina Bachauer, Jan. 10; Rudolf Serkin, Jan. 31; Artur Rubinstein, March 7; William Kapell, March 28; and Zadel Skolovsky, April 25.

Michaels Award Auditions

Preliminary auditions for the Michaels Memorial Music Award of the Ravinia Festival Association will be held in Orchestra Hall on May 11 and 12, competitors chosen for this appearance including 14 vocalists, nine pianists, nine violinists and one cellist. Up to four candidates will be selected to appear with the Chicago Philharmonic Orchestra on June 28 in a program broadcast over the Mutual network. Judges for the preliminary auditions are Dr. Felix Borowski, Saul Caston, George Kuyper, George Schick and Izler Solomon. From the final candidates, one will be selected to receive the $1,000 grant, plus a guest appearance with the Chicago Symphony at Ravinia Festival 1954 season.

Podolsky's Engagements

Dr. Leo Podolsky, just returned from a tour which included Amarillo, Tex., Clovis and Gallup, N. M., San Diego, Fresno, San Jose, Oakland and San Francisco, Cal., Portland, Ore., Seattle, Wash., and Bismarck, N. D., is preparing for his next assignment, judging for the National Guild of Piano Teachers in River Forest, Ill., Chambersburg, York, Williamsport, Reading, Harrisburg and State College, Pa. On March 31, Rochelle Liebling, a Podolsky pupil, as one of the Chicago Women's Music Club contest winners, was chosen to play a group of solos in Kimball Hall next season. Joan Crossman, another student of Dr. Podolsky, made her TV debut playing the last movement of the Schumann Concerto with the Chicago Symphony. She was chosen for this appearance as representing the Sherwood Music School, such choice having been offered to leading local schools. On April 2, a recording of the Fairy-tale by Kortchmareff was played over the WEFM outlet; this is one of the ten pieces recorded by Dr. Podolsky from his concert repertoire for the Claremont Records, Inc., Claremont, Cal.

Summer piano clinics, all repeat dates, will occupy Dr. Podolsky all of June, and then he will go to Europe to take his place on the summer faculty of The Mozarteum in Salzburg.

Stassevitch Leads De Paul Orchestra

Paul Stassevitch conducted the De-Paul University Symphony Orchestra in its spring concert on April 19, at Thorne Hall. Soloists were the pianists Charlotte Labinger, student of Katja Andy, and Richard Everett, student of Thaddeus Kozuch, and Ethel Ayler, soprano, student of George Graham.

American Conservatory Winners

In the Senior Piano Contest of the Society of American Musicians, held in Kimball Hall, April 10, Margaret Morello, student of Ethel Lyon, and Suzanne Wall, student of Rudolph Reuter, were the two winners in the finals. Miss Wall captured the Junior award two years previously.

Berning School of Music News

Mary Ann Stepps, pupil of Jane Ogden Hunter, chairman of the voice department of the Berning School of Music, will sing the role of Zofia in the opera Halka by Moniuszko, on the evenings of May 15 and 16 at Austin Town Hall.

North Park College Choir on Tour

The North Park College Choir's present tour, April 24-May 8, includes seven states. Appearances on May 1-8, respectively, are in New Britain, Conn., Providence, R. I., Boston, Worcester and Springfield, Mass., Rochester and Buffalo, N. Y., Youngstown, Ohio. The choir will be presented in Orchestra Hall recital on May 14. Directing the choir will be Dean Donald Ohlsen of the Music School. President Clarence A. Nelson will speak briefly at each concert.

Ethel Lyon Re-engaged for Art Colony

Ethel Lyon has been re-engaged for the fourth consecutive season to teach at the Arts Colony in Corpus Christi, Texas, June 1 to 13. Among Miss Lyon's pupils who achieved recent honors is Margaret Morello, winner of the Senior Division of the Society of American Musicians contest; winner of the competition at Oak Park High School to play with the orchestra at the Spring Concert the First Movement of the Rachmaninoff Concerto No. 2, which she will also perform with the Northwest Symphony Orchestra at Desplaines, May 3. Pupils of Miss Lyon presented in American Conservatory Recital Hall on April 25 were Rachelle Goldberger, Mary Margaret Anderson, Audrey Williams, Mary Morrison, Margaret Morello, William Minkey, June Elliot and Charlotte Bergensen, who will give a solo recital in the same hall on May 6.

Advisory Council Auditions

The Artists' Advisory Council will hold auditions for voice, piano and strings, starting May 12, in Room 828, Kimball Hall, at 1:15. Final auditions will be held in Orchestra Hall on a date to be announced later. Selected finalists will receive necessary aid to further their career, it is announced. A recital at Orchestra Hall will be awarded by Harry Zelzer, manager, who will select the artist. Audition applicants should address Mrs. Wm. Cowen, 55 E. Washington St., Room 201, Chicago 2, Ill.

Bayreuth Baroque Week

Bayreuth is giving a Franconian Week of Baroque Music between June 3 and 7. There will be stagings of the operas La Serva Padrona by Pergolesi and Der Betrogene Kadi by Gluck, two ballet performances, and orchestral concerts under Robert Heger, including a first hearing of Haydn's Overture for an English Opera.

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Another Opera World Premiere in Los Angeles

LOS ANGELES.—The second operatic event of major importance in one season took place last week under the aegis of the opera department of the Los Angeles Conservatory of Music and Arts. Following on the heels of George Antheil's Volpone, which was staged by U.S.C., the Conservatory presented The Fall of the House of Usher, at the Wilshire Ebell Theater. The work, based on Edgar Allan Poe's story, was composed by Morris Hutchins Ruger, with a libretto by Francis Millington.

The opera starts with a narrative prologue, establishing the story by means of an offstage narrator intoning the engrossing opening paragraph of the Poe story. Sung in excellent voice by Lincoln Clark against a rich, full-bodied orchestral background, the musical prelude sets the sombre theme which, once the curtain rises, mounts in visual drama and unbroken musical intensity until the final fortissimo of horror.

Ruger's score takes musical cognizance of the neurotic implications of the tale, and the English text forcibly brought to understandable light the overtones of incest and mounting terror. As distinguished from a number of contemporary operatic efforts, his music made no concessions to the tradition of "grand" opera. Richly melodic, it has moments of tragic musical fervor in the love episodes. Ruger employs a continuous musical and melodic fabric, which wisely provides a propelling force, complementing the taut action of the tale, set in the bleak locale of early 19th century Scotland.

Although, in a traditional sense, there are no specific arias, there are solo incidents, written with good insight into the capabilities of the human voice. The one-act, five-scene opus is vocally fluent, and has considerable originality, utilizing sound musicality and not aping any period or style.

Cast Is Effective

Armand Tokatyan, enacting the role of Poe, was in excellent voice, singing with the flair and rich experience gained from his past Metropolitan Opera tenure. Authority and musical conviction displayed by the noted tenor were a telling factor in the success of the performance. Ivan Petroff showed a sonorous baritone in his depiction of the tortured Usher. Mary Thomasset, making her operatic debut, was a lovely and vocally brilliant Madeline, auguring a successful career. Fred Guthrie, one of the rising stars in the West Coast firmament, brought a magnificent, rich bass voice to his role of the Doctor.

Ken MacClelland's sets were extremely effective and original. The fine staging was produced by Glynn Ross. Herbert Weiskopf brilliantly conducted the Conservatory Symphony.

In summation, the Ruger opera is a welcome addition to contemporary operatic literature. Its success presages further performances, two of which will be given in Los Angeles shortly.

The evening brought, too, the first "live" local presentation of Menotti's The Old Maid and The Thief, also staged by Ross and conducted most effectively by Weiskopf. The performance was highlighted by the vocal artistry and acting charm of Yola Casselle. Thelma Salvesen, William Chapman and Faith Kruger sang their roles beautifully, the only drawback being the almost unintelligible English of Miss Salvesen, regrettable in view of her rich vocal talent.

Wallenstein Closes Philharmonic Season

Two sparkling concerts, conducted by Alfred Wallenstein, brought the season of the L.A. Philharmonic Orchestra to a close. The first presented three diverse styles of music. The contemporary Swiss composer Frank Martin was represented by his unique and exciting Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra. It brought a virtual *tour de force* of virtuosity on the part of the orchestral personnel. Richard Strauss' Also Sprach Zarathustra was richly performed. The *pièce de résistance* was a performance of the Beethoven "Emperor" Concerto, played by Solomon. A capacity audience enjoyed an authoritative reading by the English pianist.

The final concert found Wallenstein in rare musical form, in a program including Brahms' First Serenade, Vier Ernste Gesänge, and the Fourth Symphony. The conductor again displayed unusual affinity for music by Brahms, conveying its beauties impressively and with infinite musicianship. Claramae Turner, contralto, was the soloist in the Four Songs, pleasing the most fastidious Brahmsians.

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Milhaud Conducts Works

Darius Milhaud conducted the Los Angeles Chamber Symphony in a concert of three of his works and two by earlier French masters in a presentation at UCLA's Royce Hall. Milhaud's own contribution included the Concertino de Printemps for violin and orchestra, the Concertino d'Automne for two pianos and eight instruments, and the Concertino D'Été for viola and nine instruments. Each work was a representative example of his extremely personalized and richly musical style. Included also were works by Lalande and Rameau. The entire concert sparkled with life and animation, deftly realized in the composer's able conducting of the orchestra. Germaine Prevost was a distinction viola soloist. Leah and Shirley Effenbach performed the two-piano work, and Eudice Shapiro the violin opus.

Helen Traubel sang at the Philharmonic Auditorium, choosing a program that gravitated toward the dramatic. In magnificent voice, the soprano re-established her reputation as a "top-drawer" artist. Coenraad Bos was her excellent pianistic associate. . . . In a recital that programmed works from Gluck to Stravinsky, Leah Effenbach gave a superlative exposition of precise pianism, following the composer's intent to the fullest. This was one of the more interesting recitals and filled the small Assistance League Playhouse with an appreciative audience. . . . The New Music String Quartet also made its local bow as the concluding event of the Music Guild's current season at the Wilshire Ebell Theater. The Quartet, composed of Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola, and Claus Adam, cello, played with a homogeneity of tone and musicianship that suggested long and rewarding musical collaboration.

CARL POST.

De Sanctis Singers Active

HOLLYWOOD.—Georgia Laster, soprano, a 1953 Naumburg Award winner, will be presented in recital at Town Hall in New York on Dec. 1. Miss Laster has had her entire vocal training with Nadine de Sanctis.

Another de Sanctis artist-pupil, Marjory MacKay, mezzo-soprano, presented a program of contemporary music at the Sixth Annual Festival of Contemporary Arts at the University of Southern California.

Colorado State College Recital

Lucienne De Simplaire, soprano, gave a faculty recital at Colorado State College, giving first hearing in this area to the song cycle Chansons de Ronsard by Darius Milhaud. Other seldom heard numbers on her program were by the Belgian composers Gretry and Masse. Miss De Simplaire is of Belgian birth, a graduate of the Brussels Royal Conservatory, and wife of Will Schwartz, conductor of the Fort Collins (Colo.) Symphony.

Pacific Coast Jottings

The New Music Quartet, which made its local debut on April 8 under Music Guild auspices, played a special free program for the Los Angeles Chapter of the International Society for Contemporary Music on April 12 in Hancock Auditorium on the U.S.C. campus. . . . The Los Angeles County Symphonette gave its second concert of 1952-53 in Pomona High School Auditorium, Pomona, Frank Allen Hubbell conducting, and the soloist Bernard Kundell, concertmaster, in the Brahms Violin Concerto, and Joseph Rizzo, oboist, in the Cimarosa Concerto for Oboe and Strings, and S. Earle Blakeslee conducting excerpts from his American Indian opera Red Cloud, with the Blakeslee Chorale and vocal soloists. . . . Irwin Parnes has received the commendation of the U.S. Department of State for his contribution to international information in presenting American folklore attractions—such as the Jubilee Singers and the American Indian Dance Pow Wow company—in foreign tours. . . . Martha Daughn Locker sang before an invited audience at her home in Hollywood on April 11, with Raymond McFeeters at the piano; Prof. Victor Fuchs, who was one of the guests, played for his artist-pupil from Israel, Abraham Renani. . . . Dr. Anneliese Landau is giving a series of Tuesday evening lectures on Great Sacred Music of various religions at the Beverly-Fairfax Jewish Community Center; the series began in April and extends through May and until the middle of June.

To commemorate the 50th anniversary of the Coleman Chamber Music Ass'n. of Pasadena, the group founded by the late Alice Coleman Batchelder has commissioned two works for the 1953-4 season—Paul Creston's Suite for Viola, Flute and Piano (to be played by Virginia Majewska of the American Art Quartet and assisting artists) and a String Quartet by Ernst Toch, to be performed by the New Music Quartet. Other groups to appear in the Pasadena Playhouse golden jubilee series are the Quartetto Italiano, Pro Musica Antiqua, Albeneri Trio, and Amadeus Quartet. . . .

Alice Ehlers, harpsichordist, will teach at San Francisco Conservatory of Music from May 25 to June 5. Her course is titled Interpreting Bach. During the same time she will present in concert the Bach Inventions, May 28, and the Goldberg Variations, June 4.

Carmel's 16th Bach Festival

CARMEL, CALIF.—The Sixteenth Annual Bach Festival will be held in Carmel-By-The-Sea, July 20-26, inclusive. Gastone Usigli again will conduct, with a chorus of 65 and an orchestra of 45. There will be six evening concerts and one matinee in Sunset Auditorium; morning programs and lectures in the Carmel Woman's Club, and afternoon organ recitals in All Saints' Church.

Soloists include Phyllis Moffet, soprano; Eula Beal, contralto; James Schwabacher, tenor; Donald Gramm, bass; Maxim Shapiro, Julian Karolyi, Ralph Linsley, Robert Vetlesen, Charles Fulkerson, piano; Ludwig Altman, organ; Ervin Mautner, violin; Alix Young Maruchess, viola and viola d'amore; Michael Mann, viola; Joseph Schuster, cello; Anne Evering Ham, harp; John May, flute; Whitney Tustin, Don Leake, oboe; Charles Daval, trumpet; Alfred Frankenstein, lecturer.

Works programmed (all by Bach unless another composer is noted) are: the Passion of Our Lord, According to Saint Matthew; Overture B minor; Concerto for viola d'amore, Vivaldi; Concerto E major for violin and orchestra; Concerto A minor for piano, violin, flute and orchestra; Brandenburg Concerti IV, II; Concerto B flat for oboe and orchestra, Albinoni; Concerto C minor for two pianos and orchestra; Concerto for viola and orchestra, Stamitz; Concerto D minor for piano and orchestra; Musical Offering; Concerto in A major for piano and orchestra; Concerto in D major for cello and orchestra, Haydn; alto cantata, "Vergnügte Ruhe," soprano cantata "Ich bin Vergnügt," bass cantata, "Kreuzstab"; Concerto for cello, Johann Christian Bach; Concerto for four pianos and orchestra.

The Carmel Bach Festival was founded and is produced by Dene Denny and Hazel Watrous.

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MUSICAL JOTTINGS

The N. Y. City Opera Company may make a tour of a month in Japan, presenting Boheme, Figaro, Rosenkavalier and Carmen, during May, 1954, if negotiations are concluded with the Nippon Broadcasting Corp. . . . **Heifetz** defied a ban by playing a German work, after he had been requested not to by the local Minister of Culture, in a concert in Israel, the Sonata for Violin and Piano by **Richard Strauss,** and later was beaten by a fanatic. . . . **Walter Hendl,** conductor of the Dallas Symphony, let the Gothenburg Symphony in Sweden as guest, presenting works by **Peter Mennin, Walter Piston, Beethoven** and **Strauss.** . . . **Brenda Lewis** sang Carmen for the first time in the last students' matinee performance at the Metropolitan. . . .

The N. Y. Philharmonic-Symphony is reported at odds with **AGMA,** because of its refusal to hire professional choruses for all its performances of choral works next season. . . . **Fritz Reiner,** making his "Met" farewell with Carmen on April 11, received from **Rudolf Bing** a silver box designed by **Henryk Kasten,** violinist in the orchestra. . . . An organ playing competition will be held at Lyon-Chambonniers, France, July 1 to 10, for the **Charles-Marie Widor** Prize. . . . The American Symphony Orchestra League will hold its annual convention at Elkhart, Ind., June 19 and 20. . . . **Antal Dorati** has been re-engaged as conductor of the Minneapolis Symphony through 1955-6. . . . **Ezra Rachlin** has been given a further one-year contract with the Austin Symphony, with an option for two more years. . . . The Brandeis University Festival in June will include the American premiere of Les Mamelles de Tiresias, by **Poulenc,** presented by the Lemonade Opera, with stage direction by **Max Leavitt** and an orchestra of Boston Symphony players conducted by **Leonard Bernstein.** . . . **Lawrence Winters** will make his European operatic debut as Rigoletto at Stuttgart, and will later sing Amonasro at Augsburg. . . .

The jetliner has entered music with a new Comet Prelude composed by **Avril Coleridge-Taylor,** during her flight from London to Johannesburg, the score of which was recently presented to the BBC on her return from that country. . . . **Gertrud Grob-Prandl,** soprano of the Vienna State Opera, has been engaged for Wagnerian performances with the San Francisco Opera next autumn. . . . **S. Hurok** returned on April 14 by air from Europe, having completed arrangements for the Sadler's Wells Ballet Company's American tour, opening at the "Met" on Sept. 13. . . .

The "Met" has formed a North American Committee, composed of leading citizens in all parts of the U. S. and Canada to give the Fund drive of that institution "a wider field of operation". . . . The world premiere of **Charles Ives'** Symphony No. 1 in D minor is being given, 55 years after its composition, during the 10th annual American Music Festival at the National Gallery of Art in Washington, between April 26 and June 7, conducted by **Richard Bales.** . . . The New Haven Symphony, under **Frank Brieff,** is presenting three free concerts for junior and senior high school students of the New Haven area, April 20, May 11 and 18. . . .

Mrs. David Rockefeller and **J. Peter Grace, Jr.,** have been elected to the board of directors of the Philharmonic-Symphony Society of N. Y. . . . **Erich Leinsdorf** left on April 15 to conduct the Israel Philharmonic Orchestra for a month during the celebrations of the country's independence, and will later visit Europe. . . . A dinner was given by **Robert Simon, Jr.,** president, at Carnegie Hall, on April 28 to mark the 50th anniversary of **John J. Totten,** as manager of the Hall. . . . **Alfred Wallenstein** is to conduct **Stravinsky's** The Rake's Progress at the Edinburgh Festival on Aug. 25. . . .

The Philadelphia Civic Grand Opera is planning to revive **Verdi's Ernani, Donizetti's** La Favorita and **Montemezzi's** L'Amore dei Tre Re next season. . . . A score by **Norman Dello Joio** is a feature of The Tall Kentuckian, play with music about **Abraham Lincoln,** written by **Barbara Anderson,** to be presented at the Iroquois Amphitheatre, Louisville, Ky., June 15 through July 5, as part of 175th anniversary of that city's founding. . . . **Alexander Brailowsky** will replace **Myra Hess** at the Ann Arbor May Festival concert of April 30, owing to Dame Myra's recent illness. . . .

Sturbridge, Mass., which offers a replica of an early 19th century village, will present **Douglas Moore's** The Devil and Daniel Webster in a festival from July 18 through Aug. 30, staged by **Dr. Elemer Nagy; Moshe Paranov** will conduct, and dancers will be from Henry Street Settlement in N. Y. . . . **Anthony Donato's** The Last Supper, for mixed chorus, commissioned by the Illinois Wesleyan Choir, had its first performance by that group on March 8. . . . **Florence Irene Siebens,** a junior in the College of Liberal Arts at Northwestern U., won an audition held by the Toledo Orchestra for an appearance as soloist, and played organ works by **Handel** and **Bach** with that orchestra under **Wolfgang Stresemann** at the Museum of Art recently. . . . **Yehudi Menuhin** will be a recitalist at the Salzburg Festival this summer. . . .

Edward Johnson, tenor, former "Met" manager and now chairman of the board of the Toronto Royal Conservatory of Music and Chancellor of the Chicago Musical College, was presented with the Canadian Club Award and Medal at a dinner in his honor at the Waldorf-Astoria. . . . A musicale and garden party was given by **Mrs. Joseph E. Davies** at Tregaron, her Washington home, to benefit the sustaining fund of the National Symphony Orchestra. . . .

Thespis, the setting of **W. S. Gilbert's** book by **Frank Miller,** was presented by the Farmingdale (Long Island) Music Foundation, Inc., at the Main Street School Auditorium in that community on April 24 and 25, the proceeds helping to finance the foundation's annual Auditions for Student Musicians. . . . **Dr. Normand Lockwood,** composer, has been named head of the Trinity University Department of Music, in San Antonio, Tex. . . . **Reuben Varga,** blind concert violinist from Israel, was soloist with the Bell Symphony Orchestra, under **Frederick Kurzweil,** in a Carnegie Hall concert for the benefit of The Lighthouse. . . . Six members of the male choir of Evangelical Theological Seminary, Naperville, Ill., were injured in an accident while travelling on a chartered bus near Ottawa, Kan. . . . **Robert Shaw** and his Chorale and Orchestra members were guests at a testimonial dinner in the Town Hall Club. . . . **Deems Taylor** has presented a collection of his MSS, works to the Library of Congress, including his operatic and other scores. . . . After the item in last issue had gone to press, **Arturo Toscanini** cancelled tentative plans for a tour with the NBC Symphony Orchestra. . . . **Mr.** and **Mrs. Vasco M. Mihich,** teachers of Atlantic City, announce the birth of a son, Richard Andrew. . . . **Enzo Pascarella,** violinist, has been appointed head of the chamber music department at the Music Lyceum of Naples; he will remain abroad teaching until June, 1954.

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Midwest Student Composers Hold Cincinnati Symposium

By Louis John Johnen

CINCINNATI.—More than ordinary interest was aroused by the sixth Midwest Symposium for Student Composers, held at the Cincinnati College of Music, March 30 to April 1. Here it was possible to hear music in the making, and to judge of the high qualities to be expected from America's youngest generations of musicians. Much was experimental, much was already mature; all was indicative of talent, creative skill and secure instruction.

Six music schools of the Middle West took part in the thought-evoking programs: Cincinnati Conservatory of Music, Cincinnati College of Music, De Paul University, Indiana University, the University of Illinois and the University of Michigan. Monday's session opened in the afternoon with a Sonatina for Trumpet and Piano by Charles Gallagher, a Sonata for Clarinet and Piano by Irvin Brusletten, and a Cantata Brevis for Chorus and Orchestra by Elvera Thompson.

The Monday evening session was devoted to a concert by Illinois University composers George Lucktenberg (A Solstice Psalm for Narrator and Organ), George Crumb (Sonata for Viola and Piano) and Allen Gove (Work for Cello, Percussion and Magnetic Tape). Thereafter came members from the University of Michigan School of Music in Four Pieces for Brass Quartet and Tympani (David Tice), a Suite for Unaccompanied Cello (William Doppmann) and a Brass Quartet by Alexander Smith.

Budding composers from Cincinnati and the sister state, Indiana, took over the reins of the second day's meeting, with new works by Ronald Canody (A String Trio), Robert Sabin (Quartet for Violin, Cello, Clarinet and Bassoon) and Eugene Hemmer's Two Piano Pieces, all of them from the College of Music of Cincinnati. From the Bloomington campus of the University of Indiana came a Four-Handed Piano Suite by Herman Chaloff, Edwin La Bounty's Songs of Recollection—1952 and a String Quartet by Parviz Mahmoud.

Operatic Novelties

The closing day's sessions were accounted for by De Paul University composers who presented solo piano pieces by Donald Jemi, Fred Kaz and Robert Muczynski, a Brass Quintet by Earl Zindars and a number for three percussionists by Harry Bartlett, which celebrated Four Holidays. As a grand finale, Opera Night was enjoyed by a large audience. Three one-acters comprised the program: Adam and Eve and the Devil, by Karl Magnuson (University of Michigan); Oleander Red, by Ronald Ray Williams (Indiana University), and The Scandal at Mulford Inn, in which William C. Byrd captured the humor of a hilarious, colonial incident with imagination and skill. It provided a fitting close to three memorable days of interesting youthful expression and mutual cooperation.

No small part of the symposium's success was due to the discussions that enlivened the proceedings and to provocative lectures by Dr. Burrill Phillips from the University of Illinois, and Dr. Claude Almand from the University of Louisville, in which both active participants and auditors found much of value.

Four brilliant concerts during the past month by the Cincinnati Symphony Orchestra under the direction of Thor Johnson brought the current season to a resounding close on April 18 with a heartily received performance of Beethoven's Ninth Symphony. Choral forces numbering 500 were garnered from colleges close to the musical center of America's Middle West, in the furthering of Director Johnson's plan to make the Cincinnati orchestra a regional as well as a civic asset. Soloists Nancy Carr, soprano, Janice Moudry, mezzo-soprano, Andrew McKinley, tenor, James Pease, baritone, were well schooled in their individual and collective tasks.

Sold-out houses which greeted the penultimate pair of concerts the week before were evidence enough of the hold which the art of the dance has upon American audiences. For the first time in the Cincinnati orchestra's history, a complete program of ballets was offered at the regular subscription series. Alicia Alonzo, Mary Ellen Moylan, John Kriza and Igor Youskevitch, stars of Ballet Theatre, shared in the enthusiastic applause that welcomed their superb performances. Agnes de Mille's new creation, The Harvest According, to music by Virgil Thomson, in which the composer prominently features revival hymns and play songs is a poignant addition to the ballet repertoire. Its modern dance patterns mingled deftly with those of the traditional ballet, especially in the expressive characterization of Gemze de Lappe in the leading role.

Previously, in the concert pairs of the last two weeks in March, Luboshutz and Nemenoff offered a first local performance of the Martinu Concerto for Two Pianos, with which they have been prominently identified, and Michael Ra-

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bin presented concrete proof of his graduation from the ranks of youthful prodigies to the foremost line of violinist artistry. The mellow sweetness of his tone and a prodigious technique were shown in the Tchaikovsky Concerto.

Last, but certainly far from least, the Pasquier Trio, which can claim the distinction of having appeared in Cincinnati eleven times since 1937, closed the season of the Chamber Music Society on April 1 with a performance of the Schubert B flat Trio and the Beethoven C minor, op. 9, No. 3, played with taste and finesse for which they are noted, although the intonation of the first violin was not always up to previous standards.

Eugene List with Masonic Orchestra

Eugene List was guest artist with the Masonic Symphony Orchestra on April 12 at Carnegie Hall, playing the first, second and third movements of Beethoven's Third Piano Concerto No. 3 in C minor, with Frederick Dvonch conducting. The concert, which was preceded by a reception in Carnegie Pavilion, was a testimonial to Ward B. Arbury, Grand Master of Masons in New York State, and proceeds (the house was sold out) went to the Masonic Brotherhood Fund of 1953 which supports research on rheumatic fever and allied diseases.

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In N. C. Symphony Benefit

Madeleine Carabo-Cone, violinist, and Harold Cone, pianist, gave a program for the benefit of the North Carolina Symphony's sustaining fund at the Chamber Music Hall of the Woman's College, University of North Carolina, Greensboro, N. C. Mr. Cone played the 24 Chopin Preludes, Variations Sérieuses of Mendelssohn and a Toccata and Fugue of Frescobaldi-Respighi. He and Mme. Carabo-Cone were heard in the Brahms D minor Sonata. On April 27, Mr. Cone was featured in Mozart's C minor Concerto with the North Carolina Symphony in Southern Pines, N. C. He played his own cadenza. The two will be presented on May 14 before the Ossining Woman's Club, Ossining, N. Y. Mme. Carabo-Cone was a recent recitalist before the Scarborough Presbyterian Women's Guild, accompanied by Frank Widdis.

Mms. Carabo-Cone has given six New York recitals since her Town Hall debut. She has been appearing in public since her early teens, when she was introduced as soloist with the Chicago Symphony. Winner of the Frederick Stock Scholarship, Society of American Musicians prize, and Juilliard and Curtis Fellowships, she studied violin with Mischa Mischakoff and Georges Enesco and chamber music with Carl Friedberg and Adolfo Betti. Mr. Cone majored in music at Harvard University, studying composition with Walter Piston and graduating summa cum laude. He has also worked with Clarence Adler, Harold Bauer and Rubin Goldmark.

Unger's Toronto Concerts

TORONTO.—Dates and soloists have been announced for the four symphony concerts to be held in April and May in Eaton Hall, conducted by Dr. Heinz Unger and sponsored by the York Concert Society. These events take place on April 23, and May 6, 14 and 26. Assisting artists will be Lubka Kolessa, Greta Kraus, Robert Warburton and Lois Marshall, appearing in the order named.

Kiepura and Eggerth Returning

Jan Kiepura, tenor, and his wife, Marta Eggerth, soprano, will make their first New York appearance in five years in a concert at Town Hall on the evening of May 16.

Associate members of the New York Singing Teachers Association presented a program of American songs at Carl Fischer Hall on April 21. Robert Payson Hill was chairman.

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BERNICE FROST SAYS...

STUDENTS' RECITALS

As the season for student recitals is upon us, we have selected a few of the many letters sent to our desk pertaining to these events. The first is from a teacher in California, who writes as follows:

"How can one prepare pupils, especially the teen-agers, for playing in public recitals, so that they will not appear awkward, nervous and self-conscious? Their solos are well prepared and there seems to be no concern about the playing, but the occasion seems to make them ill at ease. K. C. P.—CALIF.

Perhaps you yourself make too much of an occasion of these recitals. While they must be sufficiently important to foster in pupils the desire to play their very best, they must not be built into such monumental events that they remain with the pupils as unpleasant experiences. One must be concerned about one's performance in order to give it the concentration needed for good playing, and often an attempt will be made to cover up this concern with one of many artificial attitudes. Not only are these assumed, but there can suddenly appear a succession of movements and mannerisms completely new to both performer and instructor.

The success of the public recital lies in the careful preparation of weekly playing classes. Under this procedure each pupil plays many times throughout the season and thus becomes at ease through so doing.

It is fair neither to pupil nor parent to present a student in recital without enough playing experience in small groups to give him confidence in himself.

A Father's Dilemma

A father whom the writer knows very well telephoned for suggestions in a situation which arose in his community near New York. He said in part:

"Do these piano recitals every spring have to be two hours long? We are a small group of about two dozen parents, and all of the fathers always attend, taking a keen interest in each pupil. We have one of the finest teachers possible, her only fault being this long recital. Would it not be within parental privilege to be somewhat firm about this?

F. D., N. Y."

Two hours is too long for any recital. Since previous suggestions have met with no response, it would not be extreme procedure for each father to tell the teacher he will attend only if the program is limited to one hour in length. If this is promised and the program goes beyond one hour, the fathers might quietly leave. This, I am sure, will not be necessary. But there will be time for some Saturday golf!

Would that every piano teacher could have such cooperation from the fathers of their pupils. It is most commendable.

A Rebellious Student

From a mother who is concerned about her son comes the following letter:

"As June approaches, which means the annual piano recital, my husband and I become concerned about the attitude of our son, who has for several years played in this annual event. Each year he rebels at playing in public, and for several weeks we find him unpleasant to live with. While his teacher does not insist that he play, she urges that since he performs well, he is needed on the program. We are quite sure he really wishes to play; in fact, we think he enjoys being before the public, but assumes this air of unpleasantness as part of feeling important about the whole affair. We have decided he is too grown up for such actions and have told the teacher he is not to appear on the program this spring. She feels we are making a big mistake. What do you think?

MRS. H. B. R., ILL.

You are fully justified in your course of action, as your son is acting in too childish a manner for his age. Since your son plays well and enjoys the recital, there might be serious reactions toward his music if you are too stern about forbidding him to play on this forthcoming program. Why not place the decision with him? If he can be pleasant in the home during the preparation for this appearance, everyone will be happy to have him play. If not, he is not to appear on the program. Approach the matter from the point of view that this young man is no longer a child, and that childish conduct is unbecoming to him.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

SIX BIBLICAL SONATAS, by Johann Kuhnau, $4.50. Music we read about in history books but rarely find in playable form. Bach's predecessor in Leipzig wrote this imaginative program music in the manner of fantasias, toccatas and fugues, rather than modern sonata form, vividly depicting scenes from the Old Testament. Published first in 1700, they foreshadow not only Bach's clavier style but also his devotional quality. This artistically printed volume has the original German notations in facsimile and English translations and notations by Kurt Stone. Broude Brothers, N. Y.

EASY CLASSICS YOU LIKE, and CLASSICS YOU LIKE, Bk. I, $1.25 each. Collections of pieces which are varied so that they catch changing moods of students are most welcome, and we introduce such collections here. While the pieces in these two books are standard works, they cover a wide range of old and newer pieces for grades 2 to 4. PIANO PLAYTIME, Bks. II and III, $1.25 each. Most of these pieces were written in the last decade, and represent the best instructive writing of our composers. Intermediate to advanced grade, emphasizing lyric and gracious piano style. RECITAL REPERTOIRE, Bk. II and Bk. IV, ed. by Leo Podolsky, $1.25 each. These round out a series already introduced, and include in each 12 to 15 classics which are seldom used by students but are highly desirable. All these books show care in their editing and clear printing of notes, combining eye-appeal with musical sense. Clayton F. Summy Co.

MY POLLYWOG, AIRPLANES, and others, by Louise E. Stairs, 35c. Four new titles in a series for early grades, with catchy tunes and words added to the melody for interest. Each two pages, and adapted to the needs of the young pupil. E. B. Marks Music Corp., N. Y.

ALLEGRO BARBARO, by Charles V. Alkan. Alkan was a prominent composer in the 19th century of piano etudes and other pieces of which this is a good example. It demands a supple octave technique and clear passagework. Alkan conceived the title 60 years before Bartok used it. Grade 6. SEESAW DANCE, by Herbert Brun. This short piece is a lively scherzo with many interesting and persistent rhythms. Its short staccato motives give it a picturesque humor, difficult enough for very advanced players. FIVE COUNTRY DANCES, by Marc Lavry. These short pieces seem to have folk character and may use traditional tunes or modes. Grade 3. Israeli Music Publications, Tel-Aviv; Leeds Music Corp., N. Y.

For Two Pianos

RAINBOW CONCERTO, by Kenneth Kimes, $1.50. Not for orchestral accompaniment with a solo, but for piano ensemble, this may interest very advanced students. In three movements, requiring some 12 minutes, it has a romantic emotional appeal and is colored with more modern harmonies. RICKSHAW BOY, by George Anson, 75c. Although using black keys only, this is not very difficult and can be played by grade 3 students. Oriental accents set the mood for the 3 pages. Clayton F. Summy Co., Chicago.

For Bassoon

SONATINA FOR BASSOON AND PIANO, by Ellis B. Kohs, $3. This piece of some original design uses the best qualities of both instruments and gives them equal rights in the duet. The style is a bit terse and phrase statements are usually short, which seems to suit this woodwind. Each movement has no expressive heading other than metronome number, but the intent of each movement is plain; the first being lively and a little brittle in manner, the second a singing arioso, and finally a march with variations. Throughout is a very compact and purposeful character, and the piece should be welcomed into a woodwind concert or program of chamber music. Mercury Music Corp., N. Y.

For Young String Players

THE JUNIOR STRING CHOIR, by Francis Findlay, score $2, parts 60c each. Beginning string players can here play old favorites with profit and enjoyment. The arrangements of the 20 pieces are simple, and it is not necessary for all voices in the combination to be played, so that much flexibility is permitted. Fingerings and phrasings are carefully suggested. C. C. Birchard & Co., Boston.

Texts

QUESTIONS ON THE RUDIMENTS OF MUSIC, by William Cole. This complements the book "Rudiments of Music" by Cole and the two may be used for a thorough study of many headings in the theory of music. Novello and Co., Ltd., London.

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Summer Courses

Hans Barth will give courses for teachers under the intriguing title of "Holiday Study" in San Antonio, beginning June 22; Memphis, Tenn., July 6: Mars Hill, N. C., July 14; Scranton, Pa., July 27; New York City, Aug. 17.

George MacNabb is giving a "Refresher Course" in Piano Padagogy and a recital at Washington State College, Pullman, Wash., June 16-20. En route he will give another workshop at Saginaw, Mich., June 8-11. After visiting friends in the West he will return for the summer school at the Eastman School in Rochester.

Cecily Lambert, of New Jersey, member of the Juilliard faculty, presented "Early English Keyboard Music" for the Piano Teachers' Congress of New York. She illustrated it by playing keyboard music of an appealing nature.

The April meeting of the Piano Teachers Congress was given entirely by Guild members. Ann Chenee presided; May Etts gave a brief résumé of the MTNA Convention; Ruth Bradley appeared as composer of the day; and Clarence Adler talked about the late Paul Howard of Australia, founder of the International Godowsky Society.

On May 17, at the National Gallery, the Washington Composers Club will give an entire concert of first performances of music written especially for the occasion. LaSalle Spier is presenting his Tone Poem U.S.A.

Robert Carter gave a recital at East Carolina College in Greenville using one-half of the program for American works. His pupil, Walter Noona, won the State contest of North Carolina Federation of Music Clubs.

Harold Weiss gave a lecture recital on Schumann at the Eastman School of Music in Rochester.

JEAN ADVENA wins again; pupil of Arthur Hice of Philadelphia, was awarded first prize of $250 in Event No. 3 of Recording Festival.

Doris Frerichs gave a recital for Mu Phi Epsilon at Town Hall Club, April 25.

At the last minute Allen Brown, pupil of Clarence Adler, was asked to broadcast a Mozart Concerto on WNYC with the National Orchestral Association, Leon Barzin conducting.

Artur Rubinstein and Olin Downes, judges for WQXR, selected Barbara Barnett, Guild pupil of Erna Leutscher, for radio appearance, May 29.

Katherine Frost, of the Holton-Arms School in Washington, sends a fascinatingly colored program of a Chamber Music Recital featuring the piano students who have won the Katherine Frost First Piano Award.

Doris Des Raisseaux, artist prize winning pupil of Harry Whittemore of Manchester and Boston, and now a Guild teacher in her own right, gave a recital at the Currier Art Gallery.

Helen Belvin, 1951 artist prize winner in the Guild Recording Festival, has won the contest sponsored by the State of Washington Caravan, played in Seattle, March 9, and will go on tour next year. She studied at the University of Texas and with Egon Petri.

Robert Carter, popular adjudicator, will give a recital at the University College in Greenville, N. C., including a Griffis work and the Samuel Barber Sonata.

Oklahoma City University is offering $18,000 in scholarships for next year. The announcement was not mailed in time to publish the deadline of March 16. An attractive booklet of the Music School shows a picture of a stage furnished with 35 pianos and Dr. Clarence Burg conducting.

Leschetizky Group Fetes Brailowsky

The Leschetizky Association of America gave a reception for Mr. and Mrs. Alexander Brailowsky at the home of Mr. and Mrs. Edwin Hughes in New York on April 12. Over one hundred members of the association and other New York musicians were present to greet the pianist, Leschetizky's last pupil, and his wife. Ronald Hodges, who is coaching with Mr. Hughes, played Ravel's Ondine and Scarbo from the Gaspard de la Nuit Suite, and a Chopin Etude. Mr. Hodges is the winner of the Radio Luxembourg $1,000 Award, in competition with over 70 European and American pianists.

After the music the guests had an opportunity to see Mr. Hughes' large collection of Leschetizky photographs and other mementos of the Viennese master.

The Greenwich House Music School presented the fourth of a series of contemporary music programs at the school on April 19 when Sam Reiner and Sam Raphling, both members of the faculty, offered a recital of present day American music for cello and piano.

PHOTO CREDITS: Front cover (James Hargis Connelly, Chicago); p. 5 (Ben Greenhaus); p. 7 (Drucker-Hilbert Co., Inc.); p. 29 (Jacob Marx).

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

"Busy as both bees and beavers" describes our activities at this time. Study of the Judges' reports for determination of the Cash Prize, Gold and Bronze Medal Winners in the 1953 Piano Recording Festival and registration of several thousand more pupils in the National Piano Playing Auditions than entered last year, plus making of schedules and routing of adjudicators for 403 Audition centers, make us wish for more than 24 hours in each day.

The 1953 Guild yearbooks in a white, gold embossed cover have now been published and mailed to all who subscribed. If you subscribed and have not yet received yours, please notify me. We have a limited number on hand for those who intended to subscribe but did not. The cost is three dollars.

The Piano Hobbyists of the World idea is catching on. We are encouraged daily by letters from Guild Members who have kept up their playing as a hobby even though they have always taught large classes besides. We must impress upon our students that it is infinitely worthwhile to pursue their adoption of the piano as their all-weather, lifetime hobby for the tremendous pleasure it will add to their lives even through the years of old age.

The Guild Display Table at the Alabama Music Teachers Association annual meeting in March, arranged by the President, Esther Rennick, and presided over by the Guild State Chairman, Guila Williams, attracted much attention. In artistic array around a center bouquet of flowers were arranged a miniature concert grand piano with a little man in evening attire seated at it in typical pose, with row after row of Guild student certificates (all 57 varieties), a Yearbook, a Syllabus, six or more issues of Piano Guild Notes, and a stand on which were mounted all types of Frat pins, pendants, and medals on black velvet. You will see a picture of this lovely table in the April Piano Guild Notes.

Sincerely as always, IRL ALLISON.

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ALFRED MIROVITCH

Mirovitch's 25th Summer Session

Alfred Mirovitch has announced an intensive three weeks session for pianists and teachers to be given in New York City, July 8 to 28, at his Carnegie Hall Studios. This will be the 25th session given in this country by the eminent pianist and master teacher. The first Master Class was held in Los Angeles in 1923, Other sessions followed in Portland, Seattle, San Francisco, at the Chicago Musical College and the University of Washington. From 1945 to 1952 Mirovitch taught and lectured at the Juilliard Summer School. His well-known lecture course, The Command of the Keyboard, has invariably attracted record attendances.

The following is the program for the 1953 Summer Session, on The Command of the Keyboard. First, Mr. Mirovitch will give nine lectures on Technic, the Fine Art of the Pedal, Tone and Color, and New Teaching Repertoire. Then he will hold six Master Classes for players and auditors. Three recitals will be played by artist members of the permanent New York Master Class, and he will close the session with a Chopin recital.

One full scholarship will be granted to an advanced and talented pianist, entitling the winner to six class lessons, one private lesson with Mr. Mirovitch and free attendance at all events of the session. Auditions will be held on June 1 and 2. For all further information, address Miss Ruth Morris, Studios 607-8 Carnegie Hall, New York 19, N. Y.

Hofheimer Pianists in Concert

A program by five piano students and student-teachers studying with Grace Hofheimer was presented at Steinway Hall on April 12. The Allegro con brio movement of Beethoven's Concerto No. 3 was performed by Toby-Gail Shapin, with Miss Hofheimer at second piano. Miss Shapin, a young student-teacher, also appeared in works by Beethoven, Mendelssohn, Copland and Fauré. The second student-teacher was Frances Swiencicka, who performed Bach's French Suite, No. 6, E major, and shorter offerings by Dello Joio, Debussy and Rhené-Baton. Both pianists played with taste and discrimination. Antoinette Giannini, artist-pupil of Miss Hofheimer and professional accompanist for Dr. J. R. Houghton's class at Boston University, was heard in Bach's Italian Concerto and a group by Brahms' Fauré and Medtner, displaying understanding, excellent technic and singing tone.

Carol Meskin and Jane Knitzer, two sub-teen-agers, in the concluding numbers of the afternoon, showed much promise; it will be interesting to note their progress at a later date.

S. B. M.

Ettore Verna Singers Heard

Ettore Verna of the Verna Vocal Studios, announces European engagements for several of his pupils whom he has presented during the past three years, and whose only vocal teacher he has been.

Mary Curtis, leading soprano of the San Francisco and Philadelphia Civic Opera companies, sang Donna Anna in Don Giovanni at Monte Carlo, and is re-engaged to sing Tosca. From April 24 to May 28, she will be heard in three performances of Leonora in Forza del Destino and six of Otello with an all-Italian company in London, and during July and August will make operatic appearances in Rome in the Caracalla Baths summer opera season.

Jane Stuart Smith, dramatic soprano, has sung in Turandot at Teatro Massimo, Palermo, Tosca at Catania, and Turandot in Venice and Nice; in Norma in Lyons, and Gioconda in both Mantua and Madrid. In New York and on tour she has appeared on television programs, including the Railroad Hour. Miss Smith returns to Europe in the fall.

Engaged to sing Madame Butterfly for the first time in Trento in May, Josephine Asaro, lyric soprano, also has been heard as Mimi in Boheme in Venice, Liu in Turandot, Suzel in Mascagni's Amico Fritz, in Trento.

Teresa Apolei, soprano, leaves for Europe on May 13, engaged to sing at the San Carlo Opera, Naples, for the season 1953-54.

A leading bass of the Philadelphia La Scala Opera is Thomas Cavada, who sang with this organization Guardiano in Forza del Destono, Colline in Boheme and Ramfis in Aida.

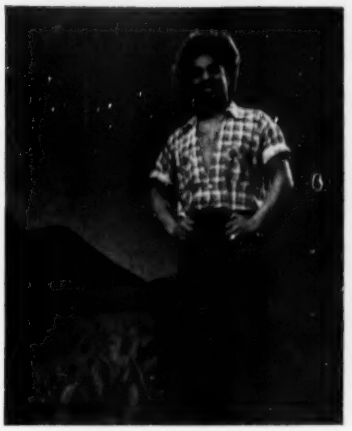
Beginning April 25, the Verna Studios are located in new headquarters on Central Park West, New York, N. Y.

Edgar Schofield Artists Appear

Loren Welch, baritone, artist-pupil of Edgar Schofield, is heard twice weekly as a featured singer on the Kate Smith TV show over NBC. M-G-M has signed Tommy Rall, singer and dancer, for a leading role in Kiss Me Kate. John McCollum, tenor, was heard in Verdi's Requiem on March 26 with the Buffalo Philharmonic, in a recital for the Scarsdale Women's Club and in two performances as soloist with the Yale Glee Club and Connecticut College in Honegger's King David, under Marshall Bartholomew. The role of Rosalinda was sung by Heather Taferner in five performances of Fledermaus given at Finch College, New York, on April 20 to 26. Frances Chapman, soprano, has been engaged as soloist at the First Presbyterian Church on the Green, Bloomfield, N. J. James Kevin, baritone, took the part of Amonasro in a production of Aida at Fordham University, April 12.

McClanahan Visits Richmond School

RICHMOND, VA.—Richard McClanahan of New York spent a day during Easter vacation at the School of Music of St. Gertrude's Benedictine Convent, invited there by the director to hear the pupils play and to assist them in preparing for their spring recital, scheduled for May 15. He also made records for the pupils to consult after he left. This was Mr. McClanahan's second visit to the school; the first was last summer during his Piano Seminar at the Richmond School of Music.



HUGH HURD, tenor, costumed for the Equity Theater production of Finian's Rainbow. Mr. Hurd is a pupil of Alfred Hopkins.

Cornwall Singers' Engagements

Students from Burton Cornwall's studio include J. Erwin Perine, tenor, who sang a recital at Spring Valley, N. Y., last month. Karl Harrington, tenor, appeared for the Mount Vernon Concert Group and also with Theresa Richards, soprano, and Arthur Lawson, basso, in a benefit for the Parish Aid of St. Clement's Church. The cast of the NBC-TV Opera Theatre offering of Puccini's Sister Angelica included Dorothy Candee, soprano. Rhoda Boggs, soprano, is in the Porgy and Bess production at the Ziegfeld Theatre, and also toured Europe with this company. Appearing with the New York City Opera in three performances of Marc Blitzstein's Regina is William Dillard, baritone. Dwain DePaul, baritone, was soloist at Epworth Methodist Church, singing Dubois' Seven Last Words.

Bufalo Group to Give Opera

The Bufalo Bel Canto Club, directed and coached by its founder, Vita Bufalo, soprano, will appear in a concert version of Cavalleria Rusticana in costume on May 14 and 31, under the auspices of the Round the World Festivals at the 34th Street Y. M. C. A., New York. Thomas Siklos will conduct, with Walter Eschert at the piano. Miss Bufalo will also present her opera group in her annual concert at Carl Fischer Hall, New York, on June 21, participants including Miss Bufalo, Salvatore Natoli, Asta Thoraldsen, John Cavallo, Cloe Allegro, Richard Telekamp, Vincent Alfano, Helen Di Lulli, Karen Corenthal, Kathleen Paizzia and Anthony Celi, fourteen-year-old accordionist.

Since the Bel Canto Club's inception nine years ago, Miss Bufalo has presented her group regularly each season in hospitals for the aged, the Seaman's Institute, the Y. M. C. A. in New York, and the Navy Yard in Brooklyn.

Int'l. Piano Teachers Meeting

The International Piano Teachers Association will hold its 1953 national convention in New York at the Hotel Statler on July 13, 14, 15 and 16.

Romley Fell Joins AATS

Romley Fell, well-known teacher of voice, has been elected to membership in the American Academy of Teachers of Singing.

NEW PUBLICATIONS

Opera: Sunday Excursion, A Curtain Raiser, libretto by Arnold Sundgaard, music by Alec Wilder (G. Schirmer, Inc., $2.50), in the author's words, "has been written as a companion piece for those operas, serious in tone, but modest in length which demand a curtain-raiser for their effective presentation. Serving, as it does, the function of welcoming the audience to the theatre, it strives to achieve, though the character of its music and story, a lightness of touch and a friendliness of tone. In its playing the composer and librettist, having dipped freely into nostalgia, would like to suggest a feeling and style based on the recollection of early innocence, youthful agony, and peppermint-stick sophistication." What the authors here express in words is perfectly interpreted by the cover design of the score by Edward Leight, which suggests a clue to the style and nature of the production, convincingly set forth in the simple libretto of Sundgaard, who presents a simple variation of the "boy-meets-girl" high-school romance and the charmingly unpretentious but highly imaginative music of Wilder. The little opera, easy to produce, is scored for flute, oboe, 2 clarinets, bassoon, trumpet, horn, percussion, piano and strings and employs five voices. Short solos lead into simple ensembles of charm. A serviceable addition to the ever-growing selection of short American operas. H. W. L.

For Orchestra: Second Symphony, op. 73, by Ernst Toch. One of the most substantial symphonic works produced in recent years, this score has been given especial praise for its strong sense of architecture and compelling eloquence. It is dedicated to Albert Schweitzer, and appropriately is introduced with the Biblical verse, "I will not let thee go except thou bless me," spoken by Jacob while wrestling with the angel. The four movements are a surging Allegro Fanatico; a second section called "Very . . . shadowy," of murmurous chromatic nature; an Adagio (*ma non strascinarc,* or "not to be dragged") with an extremely poignant and clear texture, dying away at the close, and giving way to a stormy Allegro, which has an individual close, with percussive notes on the kettledrums. A work of large scope, of great power and spontaneity by a modern master. The playing time is thirty min., 20 sec. Associated Music Publishers, Inc., study score, $4.

Voice and Piano: A Treasury of Art Songs, compiled and translated by Jean Whitlock and Leonore James. (Boston Music Co., Boston, Mass. $1.50 in U.S.) Subtitled A Collection of Song Classics for Young Singers, this book of 65 pages includes four works by Mozart, five by Schubert, two of Mendelssohn, and three by Grieg—simpler lieder of much melodic beauty and of high quality. They have simple piano accompaniments, arranged by Joseph Honti, and texts translated into English. Each section is prefaced by a picture of and comment about the composer; reproductions of paintings give the atmosphere of the works. Designed for children in the elementary to high school ages, the songs are followed by a series of questions useful for schools.

Harp: Sonata, by P. Glanville-Hicks. Three sections—Saeta, Pastorale and Rondo—make up a simply planned and sincere opus of 11 pages. The technical requirements are of some difficulty. The writing is attractively melodic, and the general spirit is one of good taste and distinction. Dedicated to Nicanor Zabaleta, the work was given its first hearing in this country by that harpist in a concert at the Museum of Modern Art last year. Weintraub Music Co., N. Y.

Song: My Apple Tree, by Sam Morgenstern, with text by Garcia Lorca, translated into English by Edwin Honig, is a rarely beautiful and touching song for high voice. It describes the beauty of the singer's apple tree and has an indefinable magic, which resides partly in the exquisite poem, and in part in the chromatic roulades of the vocal line, which have an improvisatory quality and considerable exoticism. Range, F to A above staff. Carl Fischer, Inc., N. Y. 60c.

Solo Violin: Sonata in Modus Lascivus, by Tibor Serly. An interesting work for unaccompanied violin by the Hungarian composer who was associated with the late Bela Bartok and completed his last scores. It is dedicated to Frances Magnes, who premiered it. It is formidable in a technical sense; divided into four sections—Moderato, Adagio, Allegro-Menuet, and Allegro—the score includes some unusual technical devices, and contains considerable originality and rhythmic appeal, especially in the third and fourth movements. There is a certain folk-dance suggestion as well. For advanced performers only. Southern Music Publishing Co., Inc. $1 in U. S.

DOWN PUBLISHERS ROW

Alban Berg's unfinished music drama Lulu is on the production schedule of the Holland Festival, between June 15 and July 15. Other works in the Holland series are Mozart's Nozze di Figaro, Weber's Der Freischuetz, Verdi's Otello and Manuel de Falla's opera La Vida Breve and marionette play, El Retablo de Maese Pedro. Among American artists taking part in the festival programs are the conductors Antal Dorati, Eugene Ormandy, the pianist Leon Fleisher, the soprano Nadine Conner, the mezzo-soprano Martha Lipton and the bass Norman Scott.

New Frontiers, an orchestral work by Thomas Beversdorf, commissioned by the Houston Symphony Society, was conducted by the composer in its world premiere with the Houston Orchestra on March 31. Mr. Beversdorf, a member of the faculty of the Indiana University School of Music, studied composition with Honegger and Copland at the Berkshire Music Centre. . . . Outrenuit, song cycle by Jacques de Menasce, has been published by Durand, of Paris. . . . In connection with the centenary of Rafael Joseffy's birth (July 3, 1853), his son is planning to publish some recently discovered works of the pianist. . . . The first American performance of Ockeghem's Missa Prolationum was given by the Fleetwood Singers, a group of 20 professional vocalists conducted by James Fleetwood, on April 28 in Carnegie Recital Hall, in a program also including works by Perotin, de la Halle, Machaut, Dufay, Josquin, Passereaus, Weelkes, Morley and Lemlin. . . . The Piano Teachers Information Service, Mary V. Lee, director, has chosen Alfred Mirovitch's New Recital Repertoire and collection of rare piano pieces by Schubert as two among four "best collections of music published during 1952."

Associated Music Publishers is preparing for publication Alfred Akron's orchestra suite Purcelliana, based on the incidental music Purcell composed for dramatic plays. Four Akron orchestral transcriptions of works of Vitali, Bach, Paganini and Marcello, are being programmed by Jacques Singer this spring in Israel, Jerusalem and Iran.

The contest held by the city of Genoa in honor of Paganini's 150th death anniversary, and offering a prize for a virtuosic composition for violin, has been won by Henk Badings. Willem Noske, Dutch violinist, while making researches for old-time works in the Vienna National Library, recently discovered an autograph Missa Choralis by Corelli, according to the publication Mens en Melodie. . . . Robert Fairfax Birch's songs have been included in the repertoire of Gladys Swarthout, Martha Lipton, Bidu Sayao, Frances Yeend, David Poleri, Igor Gorin, and Jan Gbur. . . .

1953 Publications

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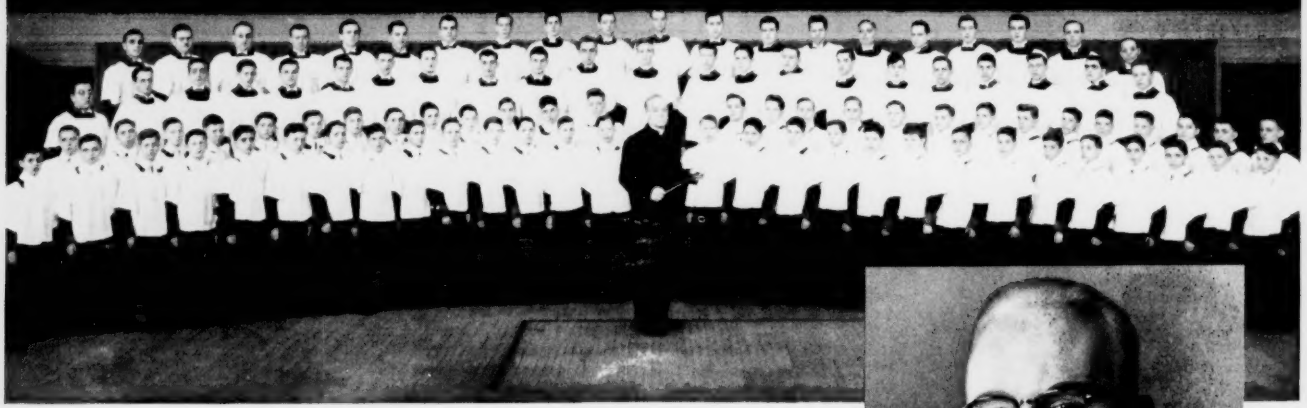

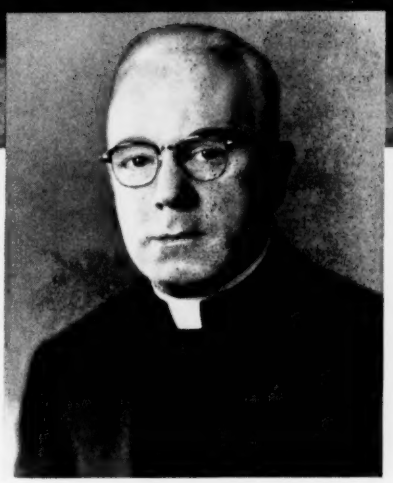

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